

November 7, 1963

Mr. Ben Shahn
Roosevelt, New Jersey

My dear Mr. Shahn:

Our Exhibition Committee, at a recent meeting, had what we considered a very exciting idea. This is to open our 1964 season with the works of Mr. Ben Shahn! Not only is he one of our most outstanding American artists, but he is also on the newly-created New Jersey Art Commission. For these two reasons he is a perfect choice.

We have also heard what a delightful speaker he is. If a one-man show were not possible, perhaps he could be our main speaker at the Opening Dinner of the Foundation, which will take place the last Saturday in June--or, hopefully, he will serve in both capacities.

To sum up, we want you, somehow, and would very much like to visit you in Roosevelt to discuss the various possibilities and details involved. Simply for purposes of background, I am enclosing information about our program of the past summer so that you will have an idea what the Foundation has been doing. I am sure it will be of interest to you.

In the recent past we have been operating on a year-round basis. This is because there has been such a need and demand for a cultural center from the local residents of both the Island and the adjoining mainland. Needless to say, the winter period is unprofitable but the activity is so healthy that the Board, which is largely summer residents, is doing everything to keep the doors open.

I hope that you will consider our requests and that I shall hear from you soon. Although I am sure that you don't remember, I had the pleasure of meeting you many years ago at Kline and Warren Goff's seashore apartment so I know that Long Beach Island needs no introduction to you. I do hope that I shall have the opportunity to renew the acquaintance very soon.

Cordially yours,

Barbara L. Thackhouse,
Chairman,
Exhibition Committee

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November 2, 1963

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Mrs. Pope:

While I should be delighted to cooperate with you, I am somewhat puzzled in regard to the exhibition of "Contemporary Drawings", which presumably was selected by Sam Hunter. At the moment I cannot recall any such plans discussed with Sam recently and fear that there is some error in this connection. The exhibition which we arranged with him comprises paintings by the following artists: Stuart Davis, Charles Demuth, Arthur G. Dove, Marsden Hartley, John Marin, Alfred Maurer, Georgia O'Keeffe, Charles Sheeler, Miles Spencer, Joseph Stella, Max Weber and William Zorach, under the title of AMERICAN MODERNISM: THE FIRST WAVE. The majority of the exhibits were borrowed from or through this gallery. Of course, we have drawings by the same artists, but there has been no mention made to me of any plan for such an exhibition. However, as I mentioned previously, I will be very glad to cooperate with Sam Hunter and you when you are ready for a similar selection or any other, including a larger number of living artists and will be glad to hear from you accordingly.

Sincerely yours,

DDA/tm

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November 15, 1963

Miss Betty Chermelain
Artist's Information Service
307 East 37th Street
New York, New York

Dear Betty:

I believe I mentioned to you previously that I have a small foundation, limiting the gifts to the so-called "art world".

Because I think you are doing a noble job and are of great help not only to the artists and the museums, but also to the dealers, I should very much like to bring up your name at our next trustees meeting. When I suggested the Information Service at a previous meeting, our attorney asked whether yours was a non-profit organization - the basic factor in relation to donations stipulated in our charter. Even a measly foundation like mine has the same stipulation as the Ford Foundation.

Won't you let me know very shortly as I am calling a meeting within the next ten days or so.

Meanwhile, many thanks for all your help.

Sincerely yours,

DGH/tm

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November 4, 1963

Mr. John J. Simon
Editor, Meridian Books
The World Publishing Company
119 West 57th Street
New York, New York 10019

Dear Mr. Simon:

A few days ago, I had occasion to be reminded of our correspondence, which dates back to June, with a final letter from you as of September 25th.

Won't you please let me know whether or not you are still interested in the project so that I may be guided accordingly. I do not want to make another commitment until I hear from you.

Thank you for your courtesy.

Sincerely yours,

SGH/tm

November 11, 1963

Mr. James Foster, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Jim:

Although I mentioned the matter to Bill McGonagle, I have been too heartsick to write to you in reference to the report sent to me by Mrs. Fritz Hart, Keeper of Collections at the Honolulu Academy.

No doubt you have seen this report in which are listed so many damages to the actual paintings aside from the fact that every frame seems to be completely shot that I have been unable to concentrate on anything else since receipt of the report.

I saw the exhibition in Santa Barbara as you know and did notice a few scratches, etc. on the frames. This did not bother me very much, but the scratches, abrasions, etc. on the paintings certainly did not appear there and no doubt the Santa Barbara records correspond with my recollection of my favorite works of art. I always trust Santini whose men handle paintings very tenderly and I have watched their packing procedure, which is supervised by a very well-trained employee formerly working in the shipping room at the Museum of Modern Art. Thus I assume that all the finger marking, etc. occurred in the repacking at Santa Barbara or the unpacking in Honolulu. Whatever the case may be and wherever this happened, you can realize how desperately unhappy I am about the whole thing and have now vowed never to send out another painting or sculpture which is not completely protected by plexiglass and a board. I could go on and on and blot the letter with my tears, but am writing to ask whether you would check the paintings against the report, hoping that you would state that the situation has been greatly exaggerated. In any event, I certainly don't want to send them on to San Francisco or any other place without having the collection returned here for re-examination. While I know everything is in-

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Memo from **bruce's books**

BOOKS · PRINTS
ART OBJECTS

444 West Margaret

Detroit, Michigan 48203

313 Townsend 9-9186

Dear Mrs. Halpert:

Nov 6 1963

Per our phone conversation this morning, photos enclosed.

Painting is ex: Stieglitz "American Place"; Babcock sold through Detroit broker
ca. 1956. Painted ca. 1910. Estate no. on back. Info supplied by seller.

Seller urgently needs money. I am brokering this for him at less than 10%. I
will crate and ship, should you be interested. This painting has not been offered
elsewhere or hawked around. Price \$4000.00 on satisfactory receipt.

Cordially,

Bruce Summerville

Kindly, do not reproduce photos and return them should you not purchase the picture.
This is the only set seller has.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Following are the lines
of we are, & hope we'll
be lucky enough to manage.

Hajjar needs her but
she's along with mine

Forday -

Bob

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



November 11, 1963

Mrs. William A. Campbell
7160 Sutter Avenue
Carmichael, California

Dear Mrs. Campbell:

Thank you for your letter.

We no longer represent Zajac, but are the agents for
William Zorach and have been for thirty-seven years.

The range of price is so great that I will make a
breakdown for you by medium and size: Zorach's carvings
in stone range from \$15,000.00 for a life size figure
to \$3000.00 for a small carving of varied subjects;
bronzes occasionally made from a cast of the stone or
modeled originally for bronze casting are priced at
\$7500.00 for a life size group down to \$500.00 for a
small figure or animal, etc.

May I suggest that you obtain a copy of the book on
Zorach edited by John I. H. Baur, Associate Director
of the Whitney Museum. This was published by Freder-
ick A. Praeger in 1959. The title is simply "William
Zorach". This book has a good many illustrations and
I can give you specific figures if you will refer to
the page number and title of the sculpture. Of course,
it would be ideal if you were planning to be in New
York in the near future and would stop off at the gal-
lery where we can show you an excellent selection at
your convenience. I'll look forward to hearing from
you.

Sincerely yours,

EGH/tm

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 65 000 FRF

36, AVENUE MATIGNON

PARIS 8^e

TEL. : ELY. 26-16

R.C. 82112 57810.908

November 18, 1963.

Mrs. Halpert
Down Town Gallery
32 E, 51st Street
New York, N. Y..

Dear Mrs. Halpert,

First of all I want to thank you for your warm reception and tell you how happy I was to meet you and how much I admire your bright and strong personality. Believe me, in this day and age, such an occasion is a rare one.

Mr. and Mrs. Rattner telephoned me to tell me that they had received a letter from you and I expect to see them next week.

I am arranging the shipment of Ottesens' work that you asked for and I hope that it will arrive safely and that his work will receive your entire enthusiasm as it has decidedly received mine. Ottesen shares my great joy in the fact that a person of your vitality and scope will introduce his work, and help him regain the contact with America, whose school has been his constant inspiration.

I am enclosing the price list which is the lowest I can make and which is net for Paris. What arrangement percentage or addition, you make to this price I consider entirely your affair and rely on your business acumen to extract the maximum possible benefit for yourself.

The paintings left this morning by plane and will probably arrive in New York in about 8 or 10 days. the transport fees have been paid.

I am enclosing a copy of a curriculum vitae for Ottesen which may be of some use to you. I hope to receive good news from you soon and that the plans

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November 9, 1963

Mr. Edward H. Wright, Director
Funkson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Dr.

We have had some correspondence and conversation about the reproduction of EEL ISLE, MAINE by John Marin and I have just dug up the pamphlet published by the Association of Art Museum Directors entitled "Reproductions and Reproduction Rights" which I am now enclosing for future reference. The ruling in connection with color reproductions made for sale is in visual prints 5 years under Article III on page 10. I was under the impression that all museums received this pamphlet (the publication of which, incidentally, was paid for by my foundation).

In this case, I am sure the estate will waive the 50% arrangement and you may keep the entire \$100.00 to be applied toward added wing at the museum. And thereby the matter is closed.

Best regards,

Sincerely yours,

EGH/tm

RINGLING RESIDENCE CIRCUS MUSEUM
JOHN AND MABLE RINGLING MUSEUM OF ART
OWNED AND OPERATED BY THE STATE OF FLORIDA

P.O. BOX 1450
SARASOTA, FLORIDA

November 7, 1963

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

I am planning to be in New York from Tuesday afternoon, November 19th, until the afternoon of the following Monday and at the same time Mr. Craig Rubadoux, a young Sarasota painter who also works at the Ringling, is to be in the City. Rubadoux is probably the most outstanding of younger Florida artists - at least, this is the opinion that is generally held throughout the state; Jim Soby was very enthusiastic about his show at the St. Armands Gallery here last spring. I have volunteered to introduce him to some dealers in New York and hope very much that you will let us come to call on you at the gallery on one of our days in town. Mr. Rubadoux will be bringing along a portfolio of photos of some of his recent work and also a few originals of his drawings. He is a very fine person and I think you will enjoy meeting him.

I'll phone you on my arrival in the City to ask for an appointment.

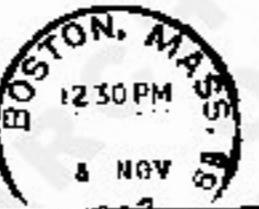
It'll be nice to see you again.

Sincerely,

Robert O. Parks
Robert O. Parks
Curator

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archivist is living, it can be assumed that the information
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THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery
32 East 51st St.
New York City, N.Y.

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November 13, 1963

H. Duroff and Sons, Inc.
2200 Walnut Street
Philadelphia 3, Pennsylvania

Gentlemen:

In bringing our records up to date, we find that
we have had mail returned which had been addressed
to Mr. Norton Kaplan, originally at Cliveden Hall
1300, 601 West Clyder Street, Philadelphia 19,
Pennsylvania and later from Box 49025, Los Angeles
49, California.

As a notation in our files indicates that Mr. Kap-
lan was or is associated with your firm, we would
greatly appreciate it if you would fill out the
enclosed card and return to us if you have in your
records the correct current address for Mr. Kaplan.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

X

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November 8, 1963

Miss Lois P. Monroe
The May Department Stores Co.
50 West 34th Street
New York, New York

Dear Miss Monroe:

I'm sorry to be so dilatory in communicating with you, but I have been in and out of the gallery during the past few weeks.

The message I received was that you were interested in reproducing some examples of American folk art. It would be very difficult to discuss this via telephone and I would suggest that you make an appointment to come in to see me and our photographic record of paintings in our collection so that we can have something concrete to discuss.

I'll look forward to hearing from you shortly.

Sincerely yours,

DGH/tm

Department of Art Yale University School of Art and Architecture New Haven, Connecticut

11 November, 1963

The Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

Will you be good enough to forward to us on the enclosed
self-addressed post card the address of Mr. Stuart Davis.

Sincerely yours,

Callista V. Clancy
Callista V. Clancy
Registrar

Sept 11/63

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November 4, 1963

Miss Gertrude Rosenthal, Chief Curator
The Baltimore Museum of Art
Wyman Park
Baltimore, Maryland 21218

Dear Mrs. Rosenthal:

Please forgive my not writing to you until this late date. I finally managed to contact Mrs. Norman. Her painting, "Looking Through the Window" is on tour and will not be returned until the end of next year.

In looking over the photographs of Seascapes or Landscapes belonging to the Fogg Museum and Marin Island, Cleveland Museum, I think the Cleveland example would be better suited for your purpose. Vassar College Art Gallery also has what looks like a good picture, "Pine Tree", 1914, watercolor, size $19\frac{1}{4} \times 16\frac{1}{2}$. You could pick up a photograph from Vassar as we do not have any extras. For your second example, I have one in my collection, very good I feel, "Westport, Maine", 1914, watercolor. If you are interested, I shall send you a photograph. It is quite different from the others.

Thank you again for sending me the catalogue. I like it very much.

Sincerely yours,

John Marin Jr.

JM/tm

P.S. If I think of any other artists, I shall let you know.

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

November 5, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Enclosed is a photograph of a rather unusual American primitive. There are several tears in the canvas, but none of the face or figure. I attached the dealer's card to the photo. She wants \$110 for this painting, about 25" x 20", which is in its original frame -- artist unknown.

Please no longer hold the Broderson or Stasack for us as we are not making any new purchases for the time being. Thanks for quoting the price of the early Marin. Could you please send me a photograph of it? It is No. 21, 12" x 9".

Mr. Lerner sent me a carbon copy of his letter of October 4th to you, regarding the \$50.00 fee for reproduction rights on a non-exclusive basis for the Marin water color "DEER ISLE, MAINE." Please let me know to whom our check should be made payable. Many thanks.

My best to you and John.

Sincerely,

Edward

Edward H. Dwight, Director

EHD:mwh
Encls.
cc: Mr. Murray

- 2 -

The reason I am so persistent in my plea is that I feel very strongly about this brilliantly conceived and selected exhibition, with an equally outstanding catalogue documenting the show. This is the first time that a complete evolution of American art from the 18th century and right into the immediate period - on a large scale - will have been presented in an appropriate setting. This is an exhibition which will make American art history.

Although it would be an excellent idea to have the show continue on its tour, I'm sure that some arrangement can be made to limit your loan to two foyers.

I am prompted to carry on in urging the committee not only by the fact that this would be a great contribution to the history of American art but also because of my devotion to the Philharmonic Museum and the Webbs. As a matter of fact I feel that this would be even more important than the article in Life which I had instigated years ago. I'm sending you a few extra copies in the event that you would like to pass them on to the committee. Many thanks for your patience - and best regards.

Sincerely yours,

KGM/tm

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November 18, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you very much for your kind letter of October 26 and for the good black and white photographs, as well as the slides. Rest assured that I will project the slides for the benefit of our committee. I am also going to give each committee member a copy of the Corcoran Gallery's Marin catalogue of a couple of years ago in order to give them a chance to see how these particular works, which are being submitted for their consideration, fit in with Marin's work. I think that we are meeting sometimes this week and I will, of course, let you know as soon as I have something definite to tell you, which hopefully will be before the end of this month.

I appreciate your holding one of Shahn's LUTE AND MOLECULES aside temporarily. I am working on someone here to buy it for us. As for acquiring a print for myself, I had to give up the idea.

I was at the Corcoran last week jurying a local exhibition. Everybody there seems to be in fine fettle. I do hope that this tax business can be settled once and for all and that the Halpert Collection will find its permanent home there very soon.

With best regards,

sincerely yours,
Gudmund Vigeland
Head of the Museum

GV:mcc

Gudmund Vigeland, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia

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November 11, 1963

Mr. Ralph F. Colin
Administrative Vice President
Art Dealers Association of America Inc.
575 Madison Avenue
New York, New York 10022

Dear Ralph:

In referring to our records, I find no photographs of the 37 drawings by Ben Shahn comprising the Sholom Aleichem series dated circa 1954 and purchased that year by Mr. and Mrs. Robert Straus. However, I remember them very well and am very pleased that they are being presented as a unit to a public institution.

Singly they would obviously sell for a much larger minimum proportionate price. However, as a unit I would suggest a figure of approximately \$4000.00 for the entire group of 37.

As these were not exhibited at the gallery but were sold shortly after they were delivered to us, I don't know of anyone who could make an appraisal but would suggest Charles Alan, who is familiar with Shahn's work and probably saw the series.

Sincerely yours,

EGH/tm

November 8, 1963

Mr. William A. McGonagle
Assistant to the Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bill:

While your letter was most charming, I was very depressed because it emphasized my big disappointment that I cannot be present at the opening - not to see my paintings especially, but to see all my dear friends in Honolulu. However, I am a hard-working dame and to be very original, "Time is of the essence," so you remember my telling you of the experience with the instructor in surf riding who mistook me for a rich widow. Wouldn't that be grand? And how I wish it were true.

Please tell me how the show is received and send me whatever clippings may appear so that I can be hip to the situation.

When are you planning to be in New York again? I would love to see you. With best regards,

As ever,

EGH/tm

P.S. This is going to be a lengthy and very painful post script and refers to a report I received from your office referring to the "condition" of the paintings on arrival. It is the most devastating report and I am ready to slit my throat and would do so if it were not a painful procedure. I will write Jim Foster about it as he saw the paintings in Santa Barbara where they were all in good condition. Sorry to end on this note, but I would appreciate a double-check in the hope that Mrs. Fritz Hart exaggerated the descriptions madly.

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November 12, 1963

Mrs. Charles K. Levonius
R. D. #2
Canterbury, Connecticut

Dear Mrs. Levonius:

Thank you for your letter.

much as we would like to be of assistance to you, The Downtown Gallery shows only contemporary American art and we would therefore not be in a position to offer any information regarding Charles Dana Gibson.

We regret that we are unable to help.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

General Adjustment Bureau, Inc.



A CAPITAL STOCK INSURANCE ORGANIZATION

2924 SO. CALHOUN ST. • FORT WAYNE 6, INDIANA

November 7, 1963

Mrs. Edith Halpert, Director
Down-Town Gallery
32 East 51st Street
New York 22, New York

d
Re: No. 1794 Horse - Sedler's Sign Damage in Transit
Our File: 55905 - 20501

Dear Mrs. Halpert:

We are at this time enclosing herewith draft
number 4698086 in the amount of \$200.00 for
the repairs to the above captioned item. As
I understand with your conversations with
Mr. Sherwood A. Garner from our office in
New York City, it was agreed that \$100.00
would be required to repair this object and
that an additional \$100.00 valuation loss would
be assumed by you people.

This full amount of \$200.00 will both make the
repairs and reinstate the object to its current
market value.

We are sorry for the delay involved in this
situation, however, we trust that you will find
this entire transaction in order. We are
closing our file with this letter.

Very truly yours,

Donald R. Rush
Donald R. Rush
Adjuster

DRR:mjh
Encl.

H.P.A.

November 4, 1963

Mr. J. Watson Webb Jr.
11740 Crescenta Street
Los Angeles 49, California

Dear Mr. Webb:

I am very pleased that I had an opportunity to talk to you today and am following through with a letter in the hope of further emphasizing the importance of participating in the exhibition "Signs of the Times" to be held at the ~~the~~ Sohnes Art Center.

I agree with you and your committee that sending paintings around the country has become a rather dangerous affair. However, in the past few years, The Museum of Modern Art has trained a number of shippers in the art of packing works of art so that they cannot be damaged in transportation. Museums, particularly in the midwest region where help has a greater sense of responsibility than in New York and other large centers where manual work of any sort is out of the question, the ~~the~~ Sohnes Art Center, designed by the elder Marinelli is one of the outstanding museums in the midwest area and has had exhibitions of great imports assembled from all parts of the country and abroad and I can assure you that not only will their packers take exquisite care but so will the personnel at the museum. The items which are relatively fragile may be omitted and the following - sturdy in character - will certainly be safe under any circumstances.

are safe.

- PT - 61 wood, Butchers' Sign - wood, painted in oil colors
- PT - 68 Glass, Silver Baker's trade sign - woodcarving
- PT - 104 Tooth, Dentist sign
- PT - 86 Blacksmith's Trade sign - iron, sheet and wrought (horse in a horseshoe)
- PT - 105 etch, Jeweler's sign - wood, painted
- PT - 108 Motor, Apothecary sign - copper and glass
- PT - 121 Padlock, Trade sign for hardware shop - wood & metal, painted
- PT - 122 J.B. Comfort, Dentists' sign - wood painted in oil colors
- PT - 34 Decorative,atherwene - iron and brass
- PT - 117 Shoe Store Trade sign - metal

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November 2, 1963

Mrs. Jane R. Baird
5755 Southwestern
Dallas, Texas

Dear Mrs. Baird:

As you requested, I am enclosing some material pertaining to the artist Tseng Yu-Ho and am listing below the provenance of the two paintings purchased by Mr. Murchison.

I trust that this will aid you in your project.

Sincerely yours,

EGL/tm

Tseng Yu-Ho : Fellowship, 1952 Dsui Painting 24x24
Exhibited - City Art Museum, St. Louis, 12/62

Curtain Call, 1960 Dsui Painting 48x24

Exhibited - The Downtown Gallery, 35th Anniversary, 10/60; Carnegie Institute, 11/61
Reproduced - Catalogue, 35th Anniversary, The
Downtown Gallery, 10/60

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November 2, 1963

Mr. Edward N. Bright, Director
Sunson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

Many, many thanks for the Peale catalogue and special gratitude for mentioning me in your acknowledgment. Nobody ever tells me anything.

Actually, I was stunned to learn that this is the first exhibition "dedicated to the art of Raphaelle Peale". It would take a guy from Milwaukee to recognize one of our major artists. I feel devastated that I did not see the exhibition and can't understand how I missed it since it was obviously held in New York after Milwaukee. How about a repeat performance in Utica. I could probably get there easier than to Knoedler's. Of course I was pleased to see numbers 9 and 10, which held up very well with the other illustrations. Again, many thanks for sending me the catalogue.

I am grateful also for the information about William Harnett, my sugar daddy. Being very naive, I was utterly stunned by the prices quoted. Unfortunately, your letter arrived a day after I sold an important example at a bargain basement price, but I am happy that it went to a good institution, nevertheless. Naturally, I raised all the figures immediately after and am raising the insurance on the one example "Colossal Luck", which I retained for my own collection. It is hard to keep up with the times.

John and I agreed to ignore the fancy figures now current, and particularly so after the Aldrich auction which was one of the great experiences in my career, knowing as I do how such things happen. I had three highballs en route to my home and so did my companions, who were equally awed by the event. The figure on the 1903 Marin is \$3,000.00. I am holding the Broderson and Stasack until further notice.

And so, best regards,

As ever,

EGR/tm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 11, 1963

Mr. Henry R. Hone, Chairman
Department of Fine Arts
Fine Arts Center
Indiana University
Bloomington, Indiana

Dear Henry:

I am very pleased that you plan to be in New York and
look forward to seeing you on Friday, November 15th.
Would you be good enough to call me when you arrive
so that we may make a specific appointment and I can
have some paintings ready to show you. Until then -

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1963

Mr. Leo Pregger
118 Ketchams Road
Syosset, L.I., New York

Dear Leo:

I hope you won't consider me a heel for writing you at this time. However, my accountant, who is busily preparing a report for Georgia O'Keeffe, with whom we are parting as of this month, has asked me to ascertain the approximate date when full payment on her paintings acquired from us can be promised to her. I am enclosing the monthly statement which is not detailed, but I am sure that you have records in your files.

And why don't we have the pleasure of seeing the Praegers in this fine driving weather? How about coming by for a drink and chat?

My best regards,

Sincerely yours,

EGH/tm

Rose Gallery at Brandeis. And so, my very best regards.

As ever,

Table 1. Summary

TGT-I/tm

1970-71

1960-70) have been adopted, the growth of the population has been estimated at 1.5% per annum.

W. H. G. 1900-1901. 1902-1903. 1904-1905. 1905-1906.

• **2012** • **2013** • **2014** • **2015** • **2016** • **2017** • **2018** • **2019** • **2020** • **2021** • **2022** • **2023** • **2024** • **2025** • **2026** • **2027** • **2028** • **2029** • **2030** • **2031** • **2032** • **2033** • **2034** • **2035** • **2036** • **2037** • **2038** • **2039** • **2040** • **2041** • **2042** • **2043** • **2044** • **2045** • **2046** • **2047** • **2048** • **2049** • **2050** • **2051** • **2052** • **2053** • **2054** • **2055** • **2056** • **2057** • **2058** • **2059** • **2060** • **2061** • **2062** • **2063** • **2064** • **2065** • **2066** • **2067** • **2068** • **2069** • **2070** • **2071** • **2072** • **2073** • **2074** • **2075** • **2076** • **2077** • **2078** • **2079** • **2080** • **2081** • **2082** • **2083** • **2084** • **2085** • **2086** • **2087** • **2088** • **2089** • **2090** • **2091** • **2092** • **2093** • **2094** • **2095** • **2096** • **2097** • **2098** • **2099** • **2100**

the first time, and the author's name is given as "John C. H. Smith".

The following table gives the results of the experiments made at the University of Michigan, and shows the effect of the different methods of treatment on the growth of the larvae.

the other hand, the *lateral* and *anterior* surfaces of the mandible are covered by skin, which is continuous with the skin of the face.

After this the author of the article, who had been invited to speak at the International Congress of Psychology at Cambridge, Massachusetts, in 1919, was asked to write a paper on the same subject.

With 42% of the patients receiving "high" doses, and another 20% receiving "old" low doses, a reduced rate for total radiotherapy was 70%.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 12, 1963

To: Comet Ray Letter Service

Please add the following to our Customer list:

Mr. Raymond Loewy
425 Park Avenue
New York, New York 10022

Mr. and Mrs. Frank A. Hurd
9640 Santa Monica Boulevard
Beverly Hills, California

Mr. John A. Blum
212 Columbia Heights
Brooklyn 1, New York

Mr. and Mrs. Harvey S. Firestone Jr.
50 Twin Oaks Road
Akron 13, Ohio

Mrs. Samuel Yochelson
2927 Greenvale Road
Chevy Chase 5, Maryland

Mr. and Mrs. Frank Lichtenstein
130 East Lynwood
San Antonio, Texas

Mr. and Mrs. Fred Trotter
Kahuku Plantation Co.
Kahuku, Oahu
Hawaii

Mr. Samuel M. Solomon
c/o Mr. Sidney I. Solomon
32 Central Avenue
Newark 2, New Jersey

Dr. Dorothy Jones
6 Glen Creek Lane
St. Louis 24, Missouri

Mr. and Mrs. Aaron Schaff
270 East Cherry Circle
Memphis, Tennessee

The Downtown Gallery
32 East 51 Street
New York, New York 10022

Mr. Michael Flanger
Redding Center, Connecticut

Mr. and Mrs. Robert F. Benjamin
45 East 92nd Street
New York, New York

Mr. Irving Culmeyer
408 South Spring Street
Los Angeles 13, California

Mr. William C. Estler
965 Lincoln Avenue
Palo Alto, California

Mr. Sigmund N. Hyman
Pension Planners of Baltimore Inc.
Runsey Building
7 North Calverly
Baltimore 2, Maryland

Mr. Billy Wilder
Samuel Goldwyn Studios
1041 North Formosa
Hollywood, California

Mr. Jay R. Wolf
26 East 63rd Street
New York, New York 10021

for publishing information regarding sales transactions,
purchasers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

20070 Shrewsbury Rd.
Detroit 21, Michigan
November 3, 1963

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

I am working right now on a Master's thesis on
E.E.Cummings and the relationship between his literature
and art. Since I cannot come to New York at the present
time to see your exhibit, I would greatly appreciate it
if you could tell me if there is a catalogue for this
exhibition, or other reproductions, and how I might
obtain them.

sincerely yours,

Gilberta Jacobs

(Mrs. Morton) Gilberta Jacobs

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone Michigan 2-0007
Cable Address FAIRDELL CHICAGO

November 15, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

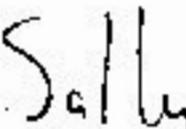
Dear Edith:

Someone just called the gallery to know if the Zorach painting,
Leon Ornstein Piano Concert, which he saw at the Art Institute of
Chicago opening yesterday, is for sale. Since the Art Institute
has no idea if any of the works are for sale, and since the painting
undoubtedly came from you, will you please let me know?

Next time I am in New York, I would like very much to see you.
I will drop you a note in advance, hopefully.

All the best.

Sincerely,


Sally H. Fairweather

SHF/s

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

X

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1963

Mrs. Morton Jacobs
20070 Shrewsbury Road
Detroit 21, Michigan

Dear Mrs. Jacobs:

Thank you for your letter.

Unfortunately, we do not have a catalogue of the guest exhibition of work by E. E. Cummings.

I would suggest that it might be helpful to you to write directly to Mrs. E. E. Cummings at 4 Patchin Place, New York 11, New York.

Sincerely yours,

Tracy Miller

LYNGBY-TAARBÆK KOMMUNE



POK file

Mrs. Edith Halpert,
Downtown Gallery,
New York City,
U.S.A.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DEN 6. November 1963.
/S

Dear Madam.

My good friend Finn Juhl, the architect has previously written to Mr. Ben Shahn, latest as the enclosed photo-copy of letter of July 10th 1963.

To-day Mr. Joseph Messing invited me to The Johnson Collection: Art U.S.A. Now. I stopped before the magnificent picture of Ben Shahn, and I told Mr. Messing about the up to now unavailing attempt to bring to Lyngby townhall a Ben Shahn exhibition.

Mr. Messing made the proposal that I should write to you, and he asked me to give you his compliments.

It would be a great pleasure to me, if I succeeded in presenting Ben Shahn thoroughly to a larger Danish public than that one, which previously had the opportunity of making the acquaintance of this exceptional artist.

With kindest regards

Yours faithfully


P. Fenneberg.

November 11, 1963

Mr. Herbert A. Goldstone
1125 Park Avenue
New York, New York 10028

Dear Herbert:

You were a doll to send me the Genauer review which indeed presents a view in great contrast to that of our friend John Canaday. Frankly, I think something should be done about this situation as he is completely irresponsible and the negative approach characteristic of two thirds of the staff (I am including O'Doherty) of the shifting attitudes found in the Art News and The Arts.

Fortunately, there are still a number of museum personnel and collectors who use their own judgment and are not influenced by our irresponsible writers, but the picayune clawing must effect the artists working today and create a sense of confusion. What can be done about the situation I don't know, except a mass protest with a request that we have no further reviews but straight reportage of exhibitions wherever they may be held, listing the number of items in the show, the media and the dates and subject, if any. I believe I gave you the Poses Institute of Fine Arts catalogue when you stopped in earlier this week. I made a stab at this in my reminiscences on the last page of the statement.

Now after all this megillah, I want to come back to the original purpose of this letter, which was to thank you and to invite you and Hilda for a drink or dinner in the near future if you will name a date. I promise not to be so morose about life.

Sincerely yours,

E.G.H./tm

P.S. Did you notice in Genauer's article that she referred to the Brandeis exhibition very pleasantly. This calls for a second thank you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: HENRY B. PFLAUGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES NAGEL • Secretary: MERRITT S. MITT

November 14, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

We are enclosing loan forms for the following paintings you have agreed to lend to our exhibition "200 Years of American Painting":

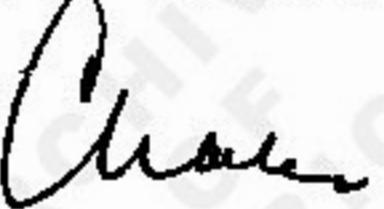
Sunset by John Marin

Hot Still Scape for Six Colors

Will you please fill the forms out and return them at your early convenience?

With many thanks, I am

Sincerely yours,



Charles Nagel
Director

CN/vc
encls.

POC
Purchased

CIG 1111/2
note of
Stuart Davis

November 9, 1963

Mr. Edwin Janss Jr.
100 Ventura Boulevard
Thousand Oaks, California

Dear Mr. Janss:

I might just as well tell you how terribly embarrassed I am and why I am having so difficult a time writing to you.

When I returned from a morning engagement, I learned that you were interested in several Stuart Davis paintings and decided on HIGHTSTOWN TURN-OFF, a cas- ein dated 1960.

This painting was out for several months together with several others planned for reproduction in a portfolio. This belongs to the artist, who did not want to sell the painting and had asked to have it returned on its arrival from the institution working on the portfolio. Inadvertently it was placed in the stockroom instead of being returned to Davis. I must assume responsibility for this error as I evidently neglected to leave specific orders. Also, the figure quoted had no relation to the price. The figure applied to partial insurance. I hope you will forgive me and will come in to see other examples of Davis's work which are available. I would like to apologize to you in person and hope to see you when you are next in New York.

Sincerely yours,

EGH/tm

ref to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

DR. IRVING LEVITT
2645 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN

NOV 4 - 1963

Dear Edith,

Enclosed is check for \$1000.00
on account.

Sherley and I plan to be in
n.y.c. the week of nov. 18th —
and hope we can visit with
you there.

Best regards,
Irvin

Dr. Irving Levitt
2645 North Carolina Drive
Southfield, Michigan
Nov 4, 1963
W.L. P.M. 1000 + new
Paintings etc.

sent right letter - 4/15

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

722 Ave K
Brooklyn 30, N.Y.
Nov. 16, 1963

Miritor Gallery —

Enclosed are a few slides of my work.
Is there any show in the near
future for entry?

not seen
sent off
11/17/63

Very truly yours —
Hazel Andre Robson

P.C. Fine Art

November 2, 1963

Mr. William Guest
1005 Ocean Avenue
Bohemie, New York

Dear Mr. Guest:

Thank you for your letter.

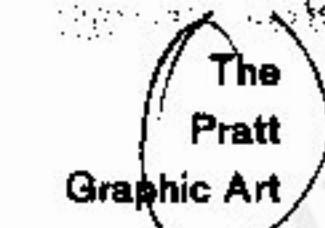
Unfortunately, we do not have an "institutional catalogue" illustrating the work of the artists we represent. However, I am selecting from our annual catalogues reproductions (at random) of paintings and sculpture which we had previously shown and which I think will give you an idea of the varied types of art which we have fostered for thirty-seven years. This, of course, is not inclusive but will give you a general idea.

When you are next in New York, I hope that you will come in and see what we have on view and any other works which may interest you. Do let me know in advance so I can be here and have the pleasure of meeting you.

Sincerely yours,

FGH/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



an extension of
Pratt Institute
publishers of
Artist's Proof
a magazine of
printmaking

831 Broadway
New York 3
New York
telephone
Or 4-0603

Miss Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st St.
New York, N.Y.

November 15, 1963

Dear Miss Halpert:

Through the courtesy of Sylvan Cole, the Associated American Artists Galleries in New York City has most generously offered to assist the Pratt Graphic Art Center with a large benefit sale of fine prints.

The Center has been serving thousands of artists from all over the world, providing work space and services, since 1956. We can only maintain these services through outside contributions.

Would you be willing to help this Center by contributing one or more of your valuable prints for this purpose?

We hope you will. Your contribution is tax-deductible. We would appreciate your contribution for the sale no later than November 30th.

Most sincerely yours,

Fritz Eichenberg Jr.
Fritz Eichenberg, Director

A. Stasik
Andrew Stasik, Associate Director
Pratt Graphic Art Center

FE:sg

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AIR MAIL

11.11.62

Dear Miss Halpert:

You may remember spending an
evening - pleasant, 2 hours - at my
home following your lecture at
The University of Utah two years
ago.

I am in need of advice and would
appreciate talking with you
briefly.

May I call you this afternoon of
Nov. 19th or the morning of Nov. 20th
for an appointment? I'll be in
New York for just that day
and a half.

Warmest regards and wishes -
V. Douglas Brown

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

5210 south kennwood
chicago 15, illinois
november 6, 1963

downtown gallery
32 east 51st street
new york, new york

Peter Cooley

11/6/63

dear sir:

i hear the downtown is being a show
of e.e.'s paintings during november period
~~announcements~~ at ~~university~~ chicago
parenthesis namely no end of parenthesis
is dreams his crisply master's thesis colon
together coming('s) paintingand poetry.

catalogues

(of which one i herein request)

are the best next thing to 1(0) (0)

King in the flesh.

(also how long 7777 will it last.)

(P)erhaps (L)uck (E)ver (A) (S)un

(E) n e s e n
v a

will how me there

(i doubt it:

(T)hank (E) i g h t (A)rt (E) ever (K) now

(S) outcomes.

(M)e (U)n everyone (G)ilds (H)ow

Peter Cooley
.Peter Cooley

AW

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

November 14, 1963

for publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Mrs. Harry L. Bradley has applied to the
Association for the appraisal of a water color by
John Marin-Incoming Southwester, owned by ~~him~~ her. You have
Maine been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph
of the work. Would you be good enough to appraise the work and
send me your appraisal at your early convenience. Please also
return the photograph with your appraisal.

With thanks,

Sincerely yours,

Ralph F. Collin
Administrative Vice President

RFC:j1 A735
Enclosures

11/19/63 \$3500 —

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

19480 BURLINGTON DRIVE • DETROIT 3, MICHIGAN

Nov 5, 1963

Dear Edith,

I hope this note finds
you well. You will find
my check enclosed on
account.

yours truly,

Jerry
Hirschman

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 9, 1963

Mr. Sam Hunter, Director
Poosie Institute of Fine Arts
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

Now that the closing date of your exhibition "American Modernism: The First Wave" is about to close, would you be good enough to send me whatever clippings have appeared in connection with this exhibition and any comments you may wish to pass on to us. Naturally, I am very eager to know how the exhibition has been received and whether or not you are pleased with the experiment.

I do hope that you can return the paintings as promptly as possible as there is a tremendous amount of interest in these artists and in the specific paintings - that is unless you have decided to retain an example for your collection - other than those marked Not For Sale.

I enjoyed working with you and hope that we'll have another occasion in the future. Best regards.

Sincerely yours,

ECH/tm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 8, 1963

Mr. Richard L. Grossman
Grossman Publishers Inc.
1251 East 19th Street
New York, New York 10003

Dear Mr. Grossman:

Pardon me for being so vague, but I am somewhat confused
because of the number of books on or by Ben Shahn now in
publication.

Won't you be good enough to let me know which book you
are publishing or have published as I certainly want to
have a supply of the books on hand. May I hear from you
shortly. Many thanks.

Sincerely yours,

ZBH/tm

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

November 7, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Mr. and Mrs. Robert D. Straus have applied to the Association for the appraisal of a portfolio of 37 drawings by Ben Shahn-The World of Sholom Aleichem owned by ~~Mr.~~ You have been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. Please also return the photograph with your appraisal.

With thanks,

Sincerely yours,

Ralph F. Colin
Administrative Vice President

RFC:j1 A735
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

November 12, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

As we were hanging No. S-68, "Factory in Winter" by Preston Dickenson, several small black insects fell from behind the mat, making it necessary for us to remove the backing to get them. Fortunately all were dead and no damage had been done to the painting. They are not insects known here so they must have been introduced at the time of framing. In any case, I thought it best to report this matter so it could be added to our "condition report."

Warmest good wishes to you. The opening went off well and there is much interest in the show here.

Sincerely,

Marcella A. Hart
Mrs. Fritz Hart
Keeper of Collections

P.S. The insects were between the painting and the glass, and the back was tightly sealed.

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1309 Vilas Avenue
Madison, Wisconsin 53715
November 5, 1963

The Downtown Gallery
New York City, New York

Gentlemen:

I am working on a research paper on some of the more recent works of the artist, Ben Shahn. In 1961 (October 10 - November 4) you exhibited in your gallery a collection of paintings and drawings executed by Mr. Shahn on the subject of the Lucky Dragon tragedy. I believe the title of your catalogue was, Ben Shahn: The Saga of the Lucky Dragon. Would it be possible to obtain a copy of this catalogue? And if it is not obtainable through you, from whom might I secure it? I will be happy to pay the cost of the catalog and mailing.

Since it is imperative that I obtain this catalogue in the next few weeks (if at all possible), I would appreciate hearing from you at your earliest convenience.

I am enclosing a self-addressed stamped envelope for your reply.
Thank you.

Very truly yours,
Patti Shoateck
Mrs. Herschel Shoateck

perf cata
& b/w "12" b3

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218 Telephone 889-1735

November 11, 1963

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert,

Thank you very much for your letter of October 14, which makes me hope that you will be able to grant all our wishes as stated on October 15. I enclose loan forms in duplicate for our four requests and also for Mrs. Weber's New York 1914 and the Dove pastel Yachting in the William Lane Foundation. Please let me know if we should approach Mrs. Weber and the Lane Foundation directly (in this case we would need the respective addresses).

It would be of tremendous help if you could complete and return the loan forms as soon as possible and send us two photographs of each item (with bill in triplicate, please). I am very eager to have these works which by quality and date are most appropriate for inclusion in our great show.

With deep appreciation and kindest regards,

As ever yours,

Gertrude Rosenthal

Gertrude Rosenthal
Chief Curator

P.S. Is there a very fine 1914 painting by Halpert in existence?
I would be happy to include such a work.

GR/jp
Enc.

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BAYLOR UNIVERSITY
COLLEGE OF MEDICINE
TEXAS MEDICAL CENTER
HOUSTON, TEXAS

DEPARTMENT OF VIROLOGY AND EPIDEMIOLOGY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Nov. 18.

Downtown Gallery -

I am delighted that you have a copy of Ben Shahn's "The Blind Botanist". I note from your bill that it is listed as a silk-screen, listed in 1962 for \$125.

The "Blind Botanist" that I am after for a Present Conference Room is a "Serigraph in Color", 1961, listed in American Prints Today, 1962, Catalogue (Print Council of America) for \$100.

Please let me know if the prints are one and the same + the correct price.

~~Have you sent it yet or any you waiting for my check? From you brief copy of my bill, I am not sure.~~

Thank you.

Joseph L. Melnick

P.S. Your print arrived before this went in the mail. I would appreciate your answer to the above, also, ^{ART of} the point is very light as though the printing had been poor. Do you have another copy? In any case the subject is very exciting.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEGRAMS AND CABLES:
PENGUINBOOK, WEST DRAYTON

TELEPHONE
SKYPORT 1984 (7 LINES)

PENGUIN BOOKS LTD
HARMONDSWORTH · MIDDLESEX

14 November 1963

Dear Mrs Halpert,

Since we did not write to the contrary Mr Facetti has been expecting to receive the colour transparency of Ben Shahn's portrait of Sigmund Freud.

We should be grateful if you would give this matter your early attention as our need for this picture is becoming urgent.

Yours sincerely,

Leavis Henriet

for Art Editor

Mrs Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22
NY
USA

Chairman and Managing Director: SIR ALLEN LANE, MON.D.LITT., HON.LL.D., HON.M.A.
Deputy Managing Director: H. F. PAROISSEN
Directors: RONALD BLASS, EUMICE PROST, O.B.E., ANTHONY GODWIN, HANS EICHMOLLER
SIR WILLIAM ENRYS WILLIAMS, C.B.E., HON.D.LITT.
Secretary: JAMES C. DICKSON, F.C.A., A.C.W.A.



THE MONTCLAIR ART MUSEUM

GRANT REYNARD, PRESIDENT
KATHRYN E. GAMBLE, DIRECTOR

SOUTH MOUNTAIN AND BLOOMFIELD AVENUES
MONTCLAIR, NEW JERSEY TELEPHONE, P 4-5539

November 8, 1963

Dr. and Mrs. Milton Kramer
1172 Park Avenue
New York, New York

Dear Dr. and Mrs. Kramer:

The Montclair Art Museum plans to celebrate the New Jersey Tercentenary in 1964 with several important assembled exhibitions. We are scheduling a distinctive exhibition called JOHN MARIN - AMERICA'S MODERN PIONEER, to open on February 23 and to extend through March 29, 1964.

Mrs. Edith Halpert, Director of the Downtown Gallery, and Mr. John Marin, Jr. are working closely with us, and at their suggestion, we write asking if we may borrow from your collection the following painting by John Marin:

SEASCAPE FANTASY, MAINE 1944 30" x 25"

For the illustrated catalogue, we would appreciate a glossy photograph of the painting if available, and ask that you please bill us for the cost.

The Montclair Art Museum will be responsible for all costs of packing, shipping, and insurance. If you are willing to lend, will you please fill out and return one copy of the enclosed loan agreement form as soon as possible, retaining the second copy for your files.

We will greatly appreciate your cooperation and look forward to a favorable reply.

Sincerely,

Kathryn E. Gamble

Kathryn E. Gamble
Director

KEG:md
enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

are different. Mrs. who are
correct! Against all this
background Roselle D'Agostis
new pictures (I have seen
only 3, unfortunately, since
so many are in the States) ^{she}
are a welcome relief &
remind me that painting
remains an art.

We had a wonderful
weekend, in Denver & the
day of family reunion with
Lorraine Colotti's mother & brother
in Rose & Steven Oley, all
relaxing and delightful.
Paris is almost too free of
family & friends. We haven't
had time in 3 weeks to
do much. We eat & sleep
But what we lack - its
why we are here. We are
thankfully aiming gone
because everyone we know

November 15, 1963

1125 High Road
Santa Barbara, California

Dear Sister:

The three Dole paintings have been picked up at the Museum of Modern Art, which also gave me a list of prices supplied by you in your original consignment to them.

Since these are "retail" figures, would you please send me the net prices on these so that I can work accordingly adding our commission for resale. Don't you do so at once as we are preparing our labels, etc.

Incidentally, I am delighted with these and have a feeling that we will ask for some additional Doles before the show is over. You know, of course, that for our Christmas exhibition our prices are set at minimum figures as we do not sell to the so-called "important" collectors, but concentrate on new and enthusiastic buyers in the lower budgets.

Best regards.

Sincerely yours,

RGD/tm

P.S. Please send the prices via air mail - or indicate the commission to us on the figures you have already quoted in your letter of November 7th, which are identical with those of the Museum of Modern Art.

- 3 -

Jan 20 - Feb 15

Sold to ~~Mr. & Mrs. Robert and Ruthie Huddleston~~ ~~Robert and~~
~~Ruthie Huddleston~~, ~~1963~~ ~~at \$15,000.00~~ ~~as follows:~~ ~~1963~~ ~~exhibit~~
~~at the~~ ~~Marin~~ ~~exhibit~~ ~~at the~~ ~~Waddington Galleries~~ ~~in London~~
~~November 9, 1963~~

• ~~Waddington Galleries~~ ~~exhibit~~ ~~Nov 9, 1963~~

Mr. Francis S. Mason
Deputy Cultural Attaché
United States Information Service
American Embassy
London W.1, England

Dear Mr. Mason:

I am sorry that I have been so dilatory in answering your very kind letter.

I could not commit myself before communicating with The Waddington Galleries, but at this point decided it might be more practical to have the transaction continued locally in London since I have not as yet received a reply. For your information, we were requested to send the paintings unframed in order to save transportation expense. I inquired in the letter referred to as to whether the gallery would forward the Marin paintings to you with the temporary frames so they could be hung without any difficulty and could be removed after your show closes. If this can be arranged, we will be glad to have the entire collection sent on to you with the hope that the paintings which have been sold could be included and marked accordingly - so that the sequence could be maintained. We were very careful to make the group retrospective as well as varied in subject and treatment and would very much like to retain this arrangement at the Embassy. As a matter of fact I should very much like to have the very handsome example purchased by The Tate Gallery some years ago added to the group as it would help the prestige of the show and would also like to supplement the watercolors with a few oils we had sent on originally to indicate that Marin did not concentrate on one medium. As I mentioned previously the Marin family and I strongly resent the myth that has been built up in regard to Marin to the effect that he was entirely devoted to the watercolor medium. In the selection we made, we included a painting in oil dated 1903, one of a series of thirty the artist produced in Weehawken, New Jersey - before he went abroad or had any occasion to see "modern" art. He continued working in the medium throughout his life-time, but because Steiglitz attempted to break down the existing prejudice in relation to the watercolor medium, his promotion of Marin and Charles Demuth emphasized watercolor as a major medium for both artists and rarely showed the oils until shortly before he died. Since then, this prejudice has been completely eliminated through continuous showing of both media and I hope that this fact will be emphasized in your exhibition and hope also that you will ask us to send a few more paintings in oil to supplement the collection in London.

In any event, I will be grateful to you if you will communicate with

for publishing information regarding sales transactions,
merchandise are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
restaurer is living, it can be assumed that the information
will be published 60 years after the date of sale.

WCBS-TV

JU 6-6000
Ext. ~~24347~~

CBS Television Stations · A Division of Columbia Broadcasting System, Inc.

485 MADISON AVENUE, NEW YORK 22, N.Y. PLAZA 1-2345

November 15, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

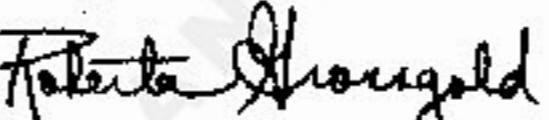
Dear Mrs. Halpert:

The Documentary Unit of the WCBS-TV Public Affairs
Department is making a half-hour documentary film
about William Carlos Williams - the poet - the physician.

In the course of my research on Dr. Williams, the best
photographs I have found all are credited to Mr. Charles
Sheeler. We are most anxious to get permission to use
Mr. Sheeler's photographs as well as see any pictures
of Dr. Williams that he might have in his personal files.
Of particular interest are photographs in the October
1946 Briarcliff Quarterly, Vol. III, no. 11.

Since we are working on a very limited time schedule,
and want to make the best film possible, any assistance
you can give us will be deeply appreciated.

Very truly yours,


Roberta Grossgord

RG/se



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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

13 November 1963

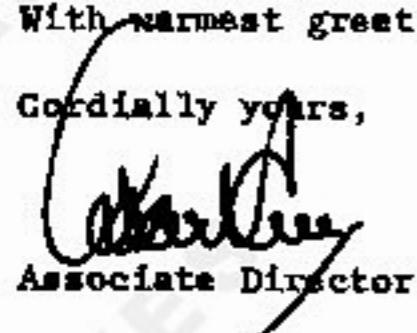
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Mr. von Groschwitz has written to me regarding a possible mural by Joseph Stella in Pittsburgh. Actually, although Stella was here working on the "Pittsburgh Survey" (1908), I have never heard of any mural by him in this city, nor has anyone else. I would be very curious if you ever discover one.

With warmest greetings,

Cordially yours,


Associate Director

LAA:cc

November 4, 1963

Miss Janet R. MacFarlane, Director
Albany Institute of History and Art
125 Washington Avenue
Albany 10, New York

Dear Miss MacFarlane:

Thank you for your letter.

Enclosed please find our check together with our purchase
invoice for the painting by Charles Sheeler entitled LAND-
SCAPE, 1913.

We have removed your catalogue number, but would very much
like to ascertain whether this painting was bought by the
Albany Institute or was presented to you by a private col-
lector and, if so, the name of the latter, so that our pro-
venance will be complete.

Sincerely yours,

EGH/tm

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

November 12, 1963

Prior to publishing information regarding sales transactions,
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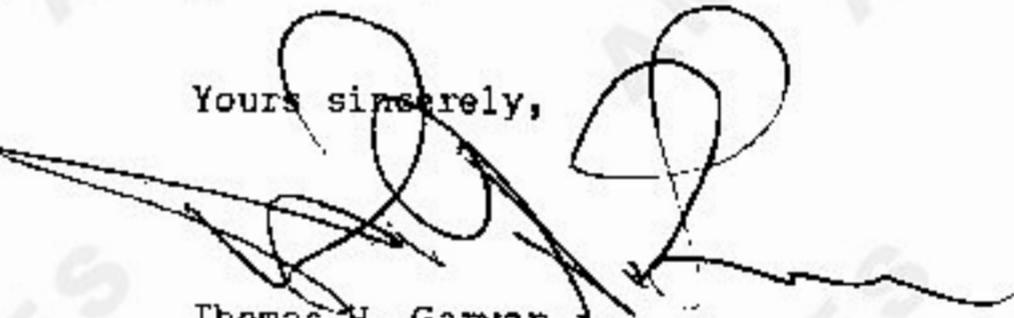
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Schumm Traffic Agency is today picking up the paintings
you so generously lent to our exhibition, "American
Modernism: The First Wave." As you know, we are holding
out Interior Stairway by Max Weber for a prospective buyer.
Therefore, we are sending thirty-five works of art back. *

May I thank you again for your generosity in making these
works available to us.

Yours sincerely,



Thomas H. Garver
Assistant Director

* I will be returning, personally, Dove's 10¢ Store and The Critic.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Memo from **bruce's books**

BOOKS · PRINTS
ART OBJECTS

444 West Margaret

Detroit, Michigan 48203

313 Townsend 9-9186

Dear Miss Halpert:

Nov 18 1963

Thank you for your letter of Nov 11 and forgive my delay in answering. Have been out of town and very busy and have just gotten to the piles of letters, etc. on the desk.

As to a book department in your proposed new premises, I will have to pass that. I don't have sufficient liquid capital to make the move or pay New York City overhead. Furtherg bucking someof really big dealers like Weyhe would be disasterous. 50 years inventory versus seven years accumulation is hardly a fair contest. We only stock some 15000 books in 12 000 titles versus perhaps 20000 titles. The headaches of a branch, the bookkeeping, taxes, employment red tape are just not very appealing. I'd rather stick here in the midwest where I am the largest frog in an enormous (and admittedly, stupid) pond and gross my ~~at~~ \$75,000 every year with about an 8% annual increase than fight New York with very little liquid cash. I can't think of anyone to recommend to you that isn't working for someone

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Sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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THE
DOWNTOWN
GALLERY

STATEMENT

November 1, 1963

32 EAST 51 STREET - NEW YORK
Telephone: Plaza 3-3707

Dr. Milton L. Kramer

1126 Park Ave.

New York, N. Y.

Balance due from Dec. 1961 \$901.88

against Paid on Sculpture 150.00
751.88 →

Paid in full

Nov. 19, 1963

Watson owed the
Downtown Gallery
as of Dec 13, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 13, 1963

Mrs. Robert F. Graff
170 East 23rd Street
New York, New York 10021

Dear Mrs. Graff:

Thank you for your letter.

I am enclosing the four photographs you requested, with pertinent date noted on the reverse side. The prices are listed below:

Ben Shahn	Cloverleaf	\$1000.00
	Firmament	1400.00
	The City	1200.00
	The Elements	1200.00

At this point I have not located any information on the poster you mention, but will certainly contact you if and when I am able to do so.

Sincerely yours,

John Marin Jr.

JM/tm

all
get there - (- bill
arrive wait need bill
people hold for
of bill ad 12/14/63

November 16, 1963

D. P. Winne Co., Inc.
211 East 43rd Street
New York, New York 10017

Attention: Mr. Charles F. Zanker

Dear Sir:

We would like to place the following order:

- 1 roll wrapping paper - 40" (10.50)
- 1 roll corrugated - app. 40"
- 1 dozen rolls masking tape - standard 1"
- 50 double-faced corrugated sheets - 30x40" (12.50)
- 10 rolls gummed tape - 1 $\frac{1}{2}$ " (4.75)

We will appreciate these supplies at your earliest
possible convenience. Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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purchaser is living, it can be assumed that the information
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November 15, 1963

Miss Linda Merritt, Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Merritt:

I'm sorry to be so late in answering your letter, but
my appraisal file is knee-deep at this moment and I
have just reached the end of October.

For your information, the current insurance valuation
of the Stuart Davis painting is listed below:

COLONIAL CUBISM, 1954 Oil on canvas 45x60" \$15,000.00

Sincerely yours,

EGH/tm

AFA

Nov. 15, '63

Mr. Donald R. Rush, Adjuster
General Adjustment Bureau Inc.
2924 South Calhoun Street
Fort Wayne 6, Indiana

Dear Mr. Rush:

Thank you for the \$200.00 check covering the cost of
repair and the devaluation of Gaited Horse - Sadler's
Sign and for the courtesy extended by your Mr. Garner.

Sincerely yours,

SGH/tm

G; Mr. Sherwood A. Garner

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purchaser is living, it can be assumed that the information
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305 E. 10 ST
NY 9
11/18/63

Dear Miss Halpert
Enclosed pls find check for
\$112 - on ac/c the Pen & Ink
drawing, circa 1830, of "Horse
W. Saddle" Bal. due Nov.

Still await word from
you on a fine Velvet painting.

Y. V. T
ARNOLD PERL

MRS. CHARLES K. LEONIUS, K. D. #2, CANTERBURY, CONN.

November 8, 1963

Dear Mrs. Halpert,

Some time ago on
Helen Hall's CBS program, your
name was mentioned —. I'm writing
in hopes you can help me —.

I have in my possession
2 works of Charles Dana Gibson. They
are authentic — even signed by him
as he presented them to two former
employees as gifts —.

ELMER RICE 815 LONG RIDGE ROAD STAMFORD, CONN.

November 18, 1963.

Dear Edith:

A friend of mine, now residing in Paris, has asked my assistance in disposing of a painting by Victor Brauner, which she owns. It occurred to me that you might be interested in acquiring it, for yourself or for one of your clients. The picture is in New York, and I can arrange to have you see it, if you care to. (I haven't seen it myself.)

If you're not interested in Brauner, perhaps you'll be good enough to tell me who might be, and also give me some idea of the current price range of his paintings.

I'll be thankful for any advice or suggestions, since the marketing of paintings is a little out of my line.

With all good wishes and best regards, I am,

Cordially yours,

Elmer Rice

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
14 November 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Indeed I am truly sorry that Mrs. Hart's condition report so upset you. I hasten to relieve your mind, for I feel you have interpreted the remarks too seriously. And, I add, perhaps we, in our turn, along with Santa Barbara, have bent over backwards in attempting to record so many details.

It has always been a question in my mind just how detailed a condition report should be when sent to a lender. One such as this is bound to be disturbing, and perhaps a modified version of the actual report made by a museum's registrar would be kinder treatment of the lender. On the other hand, the borrower, ever anxious to be thorough and - let's face it - to protect the institution's interests, as well as the lender's, necessarily aims to be as complete as possible. So, in this case, rather than a soft report going to you, Mrs. Hart sent you the whole story.

Now, let me point out first of all that Mrs. Hart's opening statement notes that her report "confirms and repeats" the Santa Barbara report forwarded by them to Honolulu at the time of shipment. Regarding the "additional comments...enclosed in brackets", Mrs. Hart does not feel that these are new, nor, on inspection, do I. That would simply mean that Mrs. Hart had been a bit more zealous in her duty than the Santa Barbara registrar had been.

The show is very handsome, Edith, and I know you would be most pleased. The gallery space here is better suited to the collection than that of Santa Barbara, as installation photographs (to be sent you) will indicate. Referring to the "damages", if you analyze the report you will realize nothing of consequence is indicated. These marks, abrasions, etc., are relatively minor, the

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November 9, 1963

Mr. James Foster, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Jim:

If you ain't never seen an eagle with a lei, there
was one on 51st Street the other day. I almost wore
it to a party given for Harris Prior, but decided
there would be too much gossip - and you a married
man with three children whom I tried to adopt.

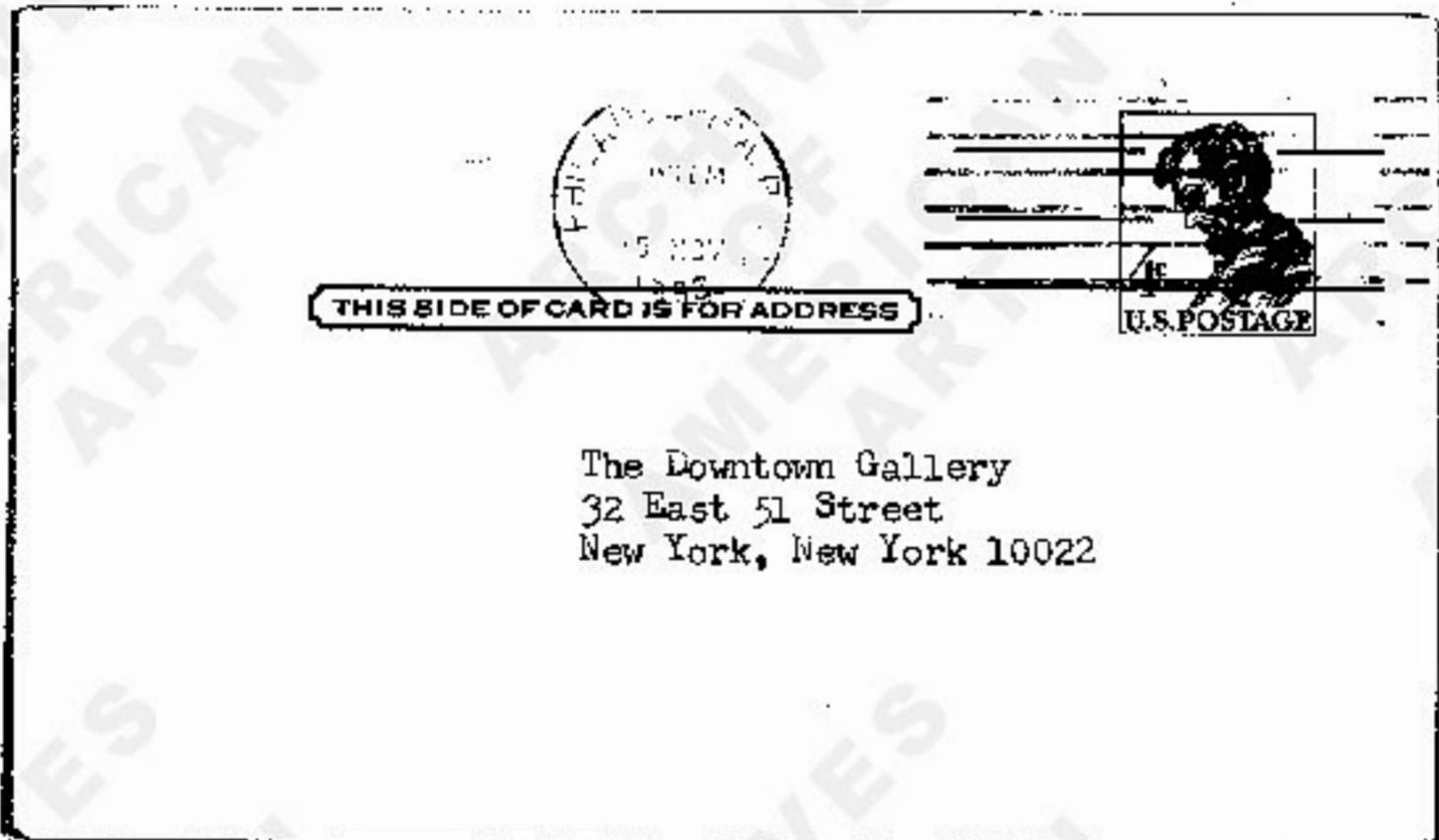
What I really started to say was a big, big thank
you. It was so thoughtful and touching.

Do let me know how the show looks and how it is
being received.

Ever grateful,

EGL/tm

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the M A R T

8803 SANTA MONICA BLD. LOS ANGELES 90069

OLYMPIA 2-5313

16 nov 63

Dear Edith-

I seem to have flunked the test with the weather.

vanes. Nothing has happened to move one, even.

I've called a couple of antique places on LaCienega

but they are lazy to come and see them, even though
they promise to do so.

Let me know what to do before December 31st...I

may have a LaCienega location on a 5 day part time
basis to continue the Mart...by public request...

but if you want them back before then, I should arrange
shipment soon. Do let me know when you have a moment.

My very best,

2
J. D. C.

- 2 -

The price range referred to above is:

Demuth \$1400.- \$7500.

Dove (oils) 3000.- \$10,000.

Kerfiol 600.- \$5000.

Kuniyoshi
(casein & oil) 3000.- (oils) \$15,000.

Marin (A.C.) 2500.- \$7500.

(oil) 3000.- 12,000.

Spencer (oil) 6000.- 12,000 (We have only 3 available.)

Weber (A.C., Pastel, Gouache)

1500.- 4500.

(oil) 4000.- 18,000.

Tavis (A.C. & casein)

2000.- 2500.

(oil) 2500.- 20,000.

Rattner (oil) 3500.- 10,000.

Shahn (A.C.) 2500.- 5000.

(tempera) 4500.- 10,000.

Zorach (A.C.) 500.- 750.

(oil) 1500.- 3000. (early examples)

(sculpture)

1000.- 10,000.

Younger artists are of course in a lower bracket and I am listing
these below:

Broderson (pastel) 600.- 800

(oil) 1500.- 2500.

Doi (oil) 450.- 900.

Stasack (oil) 450.- 800.

Tseng Yu-Ho (dsui paintings)

400.- 2500.

All this is rather vague at long distance, but there are excellent
examples in the middle range applying to each of the artists listed.
If you will let me know which of the artists interest you especially
I may be able to select some specific photographs within the figures
you stipulate, but again I wish it were possible for you to make a
personal visit as this method is like buying clothes without trying
them on. I am sure you will understand my problem in this situation.
In any event, I hope to hear from you shortly.

November 15, 1963

Mr. Milton Lowenthal
11 Broadway
New York, New York 10004

Dear Nicky:

I have just talked with Joy Weber. We made a date for
Wednesday to complete the inventory - one for you, one
for Mrs. H. and one for Joy and one for me, so that ev-
erybody will be happy.

I'm also enclosing an insurance valuation list for the
Rottmers. This can be adjusted, of course, when you are
ready to present any of the paintings to institutions
and when it will be necessary to clear through the Dea-
lers Association.

And so I hope I will complete my immediate obligations
before long, including the duplicate purchase slips
which I will have to postpone until a week from Satur-
day when the bookkeeper is here and can refer to the
original records.

My best to you and Edith and I hope to see you all
soon. In my new set-up I hope to have enough leisure
to really spend time with my friends.

As ever,

EOK/tm

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MILTON LOWENTHAL
COUNSELOR AT LAW
ELEVEN BROADWAY
NEW YORK 4, N.Y.
DIGBY 4-0700

November 12, 1963

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N.Y.

Dear Edith,

Will you please give me the valuation
of the following paintings of Rattner?

Fisherman - 1943 oil 31x25	3,500
The Jeweled Christ - 1943 oil 15 $\frac{1}{2}$ x 27 $\frac{1}{2}$	3,250
The Letter - 1942 oil 28 3/8 x 23 1/4	3,500
Temptation of St. Anthony - 1945 oil 30 x 40	4,500-5,000
Transcendance - 1943 oil 30 x 40	4,500
Figures Waiting - 1947 oil 39 $\frac{1}{2}$ x 59 $\frac{1}{2}$	9,000-

Needless to say we are appreciative.

Cordially,

Leahy

ML/ok

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November 2, 1963

Miss Shirley O. Hardin
Fairweather-Hardin Gallery
141 West Ontario Street
Chicago 11, Illinois

Dear Shirley:

As you requested, we had Sara Kuniyoshi sign her husband's drawing and it is now "strictly kosher" - and is being returned to you pronto.

After you frame this little number, you may mark it about \$900.00 or more, the appropriate price in relation to the current figure.

No doubt by this time you have the Stuart Davis in your possession and all is well.

If you have heard the latest news in relation to the Aldrich auction, I presume that you quadrupled the prices on all the paintings and sculpture you have in your possession. That was really a notable evening which I will not forget for a long time. The cartel is really becoming vulgarly blatant, even the least sophisticated "collectors" are becoming hip. No wonder even Feingarten has decided to leave this wicked, wicked city. Nevertheless, I just paid \$20.00 to attend the grand opening at Marboro - and thereby hangs a tale. Best regards to the proprietors of Fairdin Chicago.

Sincerely yours,

ESH/tm

for publishing information regarding sales transactions.
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November 6, 1963

Mr. Mitchell Ragovin
Internal Revenue Service
Internal Revenue Building, Room 3007
12th Street and Constitution Avenue
Washington, D.C. 20525

Dear Mr. Ragovin:

You must think it rather strange that after your effort to expedite the finalizing of the joint gift from me and The Downtown Gallery to the Corcoran Gallery of Art, I have delayed sending you the requested information.

An ex-employee who absconded two years ago deliberately disorganized our consignment invoices so that it required weeks of research to locate these records in order to submit to you the number of loans to public institutions, including only museums and university art galleries. We now have the detailed list in longhand, which I am holding in the event that you would like to see this, but am merely submitting the actual figures to you together with the other data you asked for.

Many thanks for your continued courtesies.

Sincerely yours,

EOD/tm

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NATIONAL BROADCASTING COMPANY, INC.
30 Rockefeller Plaza, New York, N. Y. 10020

CIRCLE T-8300

November 4, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st. St.
New York, N. Y.

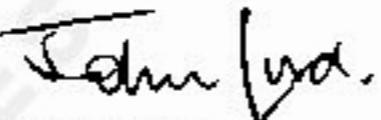
Dear Mrs. Halpert;

It has taken me far too long to thank you for your
hospitality the other Sunday; please forgive me.

We all enjoyed ourselves very much. It was certainly
the pleasantest television opening of the year.

I hope the show is going well.

Sincerely,



John Lord
Associate Producer, SUNDAY

JL/kk

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ROSE ART MUSEUM
Brandeis University, Waltham 54, Massachusetts

November 14, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Your loans will be returned this week of early next, in excellent condition, I trust. We have held out the Weber Stairway for Mrs. Herbert Lee to consider, along with the pendant which I understand you will be sending to us.

I wish there were something I could do about Stuart Davis' New York Mural, but we are out of acquisition funds. It is an important and prophetic painting, and, quite altruistically, I hope it lands in a museum collection.

My very grateful thanks again for all your help and cooperation. Let's do something equally interesting again soon.

My very best wishes,

Sincerely,



Sam Hunter

P.S. I wrote to my Vancouver friend, the good painter, Jack Shadbolt, and asked him to make a point of seeing you when he comes to New York in September. He would be good for your gallery - and you would be good for him. You'll like him and his wife, both very superior persons, although unnecessarily modest. Jack is considered one of the three or four best artists in Canada, and all the museums there have something of his. He is also a most intelligent and personable fellow.

SH:mc

MEMO FROM

11/8/63

HERBERT A. GOLDSTONE

Edith - 1125 Park
28
I think you will
find the attached
quite refreshing.
I wonder if John
Canaday was
looking at the
same show?

Hals

November 12, 1963

To: Comet Ray Letter Service

Please add the following to the Publicity List:

Mr. Jon Borgsinner
Time Magazine
Time & Life Building
Rockefeller Center
New York, New York 10020

Mr. John de Caro
Visitors east
663 Fifth Avenue
New York, New York 10022

Miss Marian Horosko
"Profiles" - WNBC
11 East 47th Street
New York, New York 10017

Miss Anna Gordon
The Writer's Voice
3675 Broadway, Apt. 4C
New York, New York

Mr. Joseph Hoffenberg
Cue Magazine
20 West 43rd Street
New York, New York

Julie Weill Landau
90 Charles Street
New York, New York

Mr. Edgar Levy
South Mountain Road
New City, New York

Art Editor, Show Guide
Leo Shull Publications Inc.
136 West 44th Street
New York, New York 10036

Autograph

The Downtown Gallery
32 East 51 Street
New York, New York 10022

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

ALEXANDRE P. ROSENBERG
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PIERRE MATISSE

KLAUS G. PERLS

RALPH F. COIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTEALAS, NEWYORK"

November 7, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

I am sending you herewith a formal reference for appraisal of the 37 drawings by Ben Shahn constituting the portfolio The World of Sholom Aleichem about which I talked with you on the telephone recently. I would now like to have your formal appraisal.

Have you any recommendation for anyone else who could appraise these drawings without actually seeing them? I understand from Mr. Straus that it would be quite difficult for him to send the whole collection to New York since the drawings have already been given to the University of Texas and are being framed in preparation for an exhibition in connection with the dedication of a new museum in a few weeks. Incidentally, Mr. Straus writes that he "would appreciate all possible haste in this instance" as he would like to make the actual presentation at the time the new museum is dedicated and he does not wish to make the gift until he has the appraisal.

Sincerely,

Ralph F. Coin
Administrative Vice President

RFC:ji A735
Encl.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
1 November 1963
Page 2

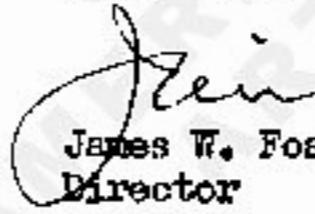
character and comfort. Fact is, the Fosters all the way down the line have definitely and enthusiastically transferred allegiance, and we're much more mynah than bear! What moonlight last night!

That reminds me. You spoke of sending the eagle drawing to Santa Barbara. I hope they have the good grace to let me also know their pleasure. This is a great thing you do and I'm most appreciative.

Enclosed is the first (this morning's) of the stories leading up to the opening of your Collection. We'll send several copies of everything that appears.

Well, Eagle, more gossip another time, but for now this kane all pau. Affectionate greetings to you, and Adele, too.

Aloha nui,


James W. Foster, Jr.
Director

encl
JWF:lh

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November 4, 1963

Mr. Aren Horowitz
38 Birchwood Park Drive
Syosset, L.I., New York

Dear Aren:

Don't the Horowitzes love me any more? It has been a
mighty long time since I have had the pleasure of seeing
you.

I hope you won't mind my writing you about the tawdry
matter of finance. However, O'Keeffe and the Downtown
Gallery have parted and we are obliged to send her a
complete report of monies due her, together with some
approximate date of final payment. Therefore, I have
this embarrassing task of writing notes to some of my
best friends asking for their cooperation. I'm sure
you will understand.

And do come in with your bride for a drink and a chat
very soon.

Sincerely yours,

EGH/tm

THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD • Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 • Telephone REGent 1719

14th November, 1963.

Secretary to Mr. Francis S. Mason,
Deputy Cultural Attaché,
United States Information Service,
American Embassy,
London W. 1.

Dear Madam,

This follows my telephone call to you
and to Mr. Francis Mason. Here is a copy of our letter of 13th
November to Edith Halpert.

I confirm that we will co-operate in
every possible way, and that we will get our insurance company
to extend the cover for any watercolours which you have from us.
The watercolours will of course go to you complete in their frames.

I will also ask all English collectors
who bought pictures, to lend works; and in this connection, I have
already had an agreement in principle for the loan of exhibition
No. 4 'Vicinity Brooklyn Bridge', from Mr. Philip Goldberg.

I think it an excellent idea if Edith
Halpert will lend you additional oil paintings so as to make a
more comprehensive exhibition. We had only three oils, and did
not feel that we could add this number to a retrospective show.
Although, as you know, we showed them at the time of the exhibition.

With good wishes.

Yours sincerely,

Victor Waddington.

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

November 13, 1963

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 St.,
New York 22, N. Y.

Dear Miss Halpert:

It is our pleasure to enclose a dozen post cards of
the Charles Sheeler NEW YORK NO. 2, and two reproductions of John
Marin's DEER ISLE, MAINE under separate cover.

Thank you for your many courtesies

Sincerely,

Marion S. Ellis

(Mrs. Marion D. Ellis)
ART SHOP SUPERVISOR

Q
DEAR EDITH,

YOUR LETTER OF NOVEMBER 9 RECEIVED AND CONTENTS DULY NOTED.
ONLY THOSE PICTURES WHICH HAVE WORD SHAKER IN THE TITLES HAVE TO DO
WITH THE BUILDINGS. I HAVE CHECKED OTHER PICTURES WHICH CONTAIN FURNITURE
PAINTED IN MY HOME. DID MR. ANDREWS SAY ANYTHING ABOUT THE FURNITURE WHICH
IS UP THERE?

I AM ENCLOSING A LETTER RECENTLY RECEIVED. HE SOUNDS LIKE A NICE FELLOW
JUDGING FROM THE PHONE CONVERSATION I HAD YESTERDAY. I LIKE THE IDEA.
HE ONLY NEEDS BLACK & WHITE PHOTOS. SO I SUGGESTED HE MAKE AN APPOINTMENT
TO SEE THE BOOKS OF MINE. HE FAVORS THE INDUSTRIAL SUBJECTS.

HE PROPOSES TO COME OVER HERE AND TAKE ME OVER TO HIS PLACE AND SHOW ME
THE SEVEN SUBJECTS THEY HAVE COMPLETED.

IT'S NOT THE TYPEWRITER'S FAULT, ITA HONEY!

SO LONG FOR NOW.

As ever Charles
Nov 16th - 62

NOV. 2, 1962

1290½ S. Cochran
LA 19, Calif.
90019

Archives
Cohen & Bio
11/2/63

Downtown Gallery
New York, New York.

Gentlemen,

I am presently involved in a study of the work of Ben Shahn. It has been brought to my attention that a silver anniversary of his work was held at your gallery (Jan. 1955). I should be most grateful if a catalogue of this exhibition is available. I will be happy to reimburse you if you choose to mail it and then bill me. Since my formal presentation is to take place in Nov., I am rather pressed for time. Any procedure you wish to use in order to expedite this matter is sincerely appreciated. If at all possible could you include the artist's mailing address as I would like very much to pay my respects to a "fine" artist.

Sincerely,
Sharon Ackerman

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November 11, 1963

Mrs. Lawrence K. Miller, President
Shaker Community Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

I'm sorry to be so late in answering your letter. As you can probably guess, we have had several serious inquiries in connection with the Sheeler collection of Shaker furniture. There are at least three important institutions very much interested. Finally I had an opportunity to discuss the matter with the Sheelers and they would like to know what the situation is in Hancock before we make any decision. Since you have had an appraisal made, can you let me know what you think you can raise for the acquisition of the collection. I am very eager to have this information at your earliest convenience so that plans for the future can be set.

Thank you for sending me Dr. Glover's list enumerating the worm gears I presented to the Shaker Community. Incidentally, can he give me some idea of the overall appraisal for my records.

I hope that, since the village has closed, perhaps you will have some time to spare and will come in to see me so that we can discuss the various details involved. It will be nice to see you.

Sincerely yours,

ECH/tm

NFA

THE TAFT

316 PIKE STREET,



MUSEUM

CINCINNATI 2, OHIO

November 15, 1963

Mr. G. D'Amato
Fine Arts Division
Santini Brothers
449 West 49th Street
New York 19, New York

Dear Mr. D'Amato:

This will confirm our telephone conversation in regards to packing and shipping seven American Signs & Symbols which Mrs. Edith Halpert, Director of Downtown Gallery has agreed to lend for exhibition.

We understand you will contact Mrs. Halpert and will be able to pack this shipment the first of next week and ship on or before Thursday, November 21st to:

The Taft Museum
316 Pike Street
Cincinnati 2, Ohio

Via Railway Express, — Exhibitions Collect, \$550 each box,
Protective Service Signature.

We will return the objects to you at the close of the show, January 7, 1964 to be returned to the Downtown Gallery. You can bill us each way or at the close of the exhibition, whichever is convenient. Please bill in duplicate.

Thank you for your interest and co-operation.

Sincerely yours,

Katherine Hanna
Director

✓ KH:fr
cc Mrs. Edith Halpert

WILLIAM L. MOISE
FINANCIAL CONSULTANT

1139 WHITFIELD AVENUE
SARASOTA, FLORIDA

TELEPHONE
355-4316

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser or involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1963

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

My description of Ben Shahn's "Decalogue" moved the Submissions Committee of Friends of The Ringling to ask if you would send it for members approval at the annual meeting on December 3rd and for a preview starting November 22nd.

We think it will be bought by members vote or by somebody else to give to the museum but expect to pay shipping expenses both ways if it has to be returned.

As I recall the price is \$250 with whatever discount a museum gets.

A friend recently gave us a large Zerbe gouache of an old Mexican church painted in his Boston WPA days in 1936; a very handsome work.

The Ringling is having a local collectors show of 20th century works with some surprising things by Chagall, Dufy, Klee, Picasso, Matisse, Groz, Chaim Gross, Barlach, Braque, Lachaise, Kandinsky, Ralston Crawford, Leon Golub, and from us the Sheeler, a Leo Manso collage and small Pattison sculpture, and many others I can't recall.

So Sarasota is picking up!

Sincerely,

Bill

WLM:am

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

November 2, 1963

Miss Mary Anne Guitar
Old Redding Road
West Redding, Connecticut

Dear Miss Guitar:

Much as I would like to be of assistance to you, I
cannot trace the address of Ira Herbert, who purchased
Stuart Davis's painting MU a good many years ago while
he was living in New York. I heard that he moved to
Florida subsequently, but have had no contact with him
since and have no idea where he is at present. Why don't
you substitute another painting, the provenance of which
we have in our records. I would suggest that you drop in
when you are next in town and look through our photograph
books.

Insofar as the Shahn's are concerned, you certainly may
have our permission to reproduce them with the two cred-
its you mentioned.

Sincerely yours,

E.G.H./tm

Note on publishing information regarding sales transactions:
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1963

Mr. Charles L. Richardson
614 Grand Ave.
Tulsa, Oklahoma

Dear Mr. Richardson:

At your request, we sent six photographs to you repre-
senting a small cross-section of prints by William
Bosch. This was October 23rd.

At your convenience, would you be good enough to re-
turn these prints to us and if you should be interested
in my specific picture, please advise us accordingly
as we would be very glad to send it out to you for fur-
ther consideration.

Sincerely yours,

EGL/tm



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

1889-1964
75TH ANNIVERSARY

UNIVERSITY ART GALLERY

November 11, 1963

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

We are set on our photography and painting show, which is now being called "The Painter and The Photograph." The following institutions will have it: the Rose Art Museum at Brandeis University, the Museum of Art at Indiana University, the art gallery at the State University of Iowa, the Delgado Museum in New Orleans and the Santa Barbara Museum of Art.

We would like to know what progress you have made in securing information from Ben Shahn concerning the use of photographs as models for the Sacco-Vanzetti series. If in truth he used photographs as models in these works, are these photographic sources still available?

Sincerely,

Van
Van Deren Coke
Director

VDC: jkc

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Education | Cooper Union - Nat. Acad -
Graduate | Era Hall - Hunter Coll -

Show - Smith-Brooklyn Museum -
Museum - Boston -

Show - 1 man show - 1957

Galleries - Virginia Duncan - Madison
Silvers - Harvey -

Award - March 1963 - from Jap. Art
Center - Calif -

Altore is short brochure -

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BOWDOIN COLLEGE MUSEUM OF ART
WALKER ART BUILDING, BRUNSWICK, MAINE

4 November 1963

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
32 East 51st Street
New York 22, New York

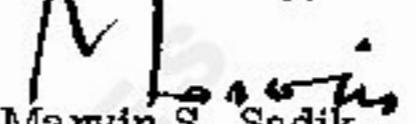
Dear Mrs. Halpert,

This is just to remind you that we definitely will want to borrow your Shahn Anger for our exhibition, THE NEGRO IN AMERICAN PAINTING. In due course you will receive the usual forms. Of course, we will pay all expenses in connection with the loan.

Could someone in the Halpert Archives of American Art tell me who owns Bernard Karfiol's painting, Polly's Boy?

I hope you are all finding enough to keep you busy.

Affectionately,


Marvin S. Sadik
Curator

MSS:kr

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November 9, 1963

Mr. Jack Brittain
1414 Park Avenue
Paterson, New Jersey

Dear Mr. Brittain:

We have just received a notice from the Railway Express Company at 35 Railroad Avenue, Paterson 1, New Jersey to the effect that you would not accept a package addressed to you from the gallery.

You may recall that we had made this arrangement with you and that you had agreed to have the carton shipped to you. If there is any charge you do not wish to pay - although it is customary to do so - we will take care of it, but please arrange to have the carton delivered to you or have it picked up. The number is 631244. We will be grateful for your cooperation.

Sincerely yours,

Jennie Isaacson,
Bookkeeper

JL/tm

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

November 14, 1963

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

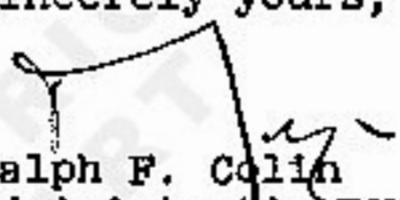
Dear Edith:

Mrs. Harry L. Bradley has applied to the Association for the appraisal of a gouache and oil by her Stuart Davis - Park Row and Stele owned by ~~him~~. You have been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. Please also return the photograph with your appraisal.

With thanks,

Sincerely yours,


Ralph F. Collier
Administrative Vice President

RFC:ji A735
Enclosures

Current Market Value Stile \$12,000. 11/19/63
Park Row 900.-

FILED

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

November 5, 1963

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter dated October 29th, addressed
to Mr. Wilson Schoellkopf.

We are pleased that you are willing to participate in
the "Young Collections" exhibition to be held at the
museum from November 30th through December 22nd.
In the meanwhile you have probably talked to Mr.
Bywaters, Director of the Dallas Museum of Fine Arts,
and he informed you that Budworth and Son will pick up
the two paintings at your gallery and have them shipped
to Dallas. Immediately following the close of the
exhibition the paintings will be returned to Budworth
for delivery to your gallery -- if they are not sold.
We understand that you will allow a 10% museum discount
on sales.

Enclosed please find loan forms in duplicate. We would
appreciate it if you could sign and/or correct these and
return the white copy to us at your early convenience.

We sincerely hope that these arrangements are agreeable
to you and thank you again for your cooperation.

Sincerely,

Ingetrud St. Pelton

Ingetrud Pelton
Secretary to the Director

Encl: as stated

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November 12, 1969

To: Comet Ray Letter Service

The Downtown Gallery
32 East 51 Street
New York, New York 10022

Please add the following to our artists list:

Miss Joy S. Weber
3555 73rd Street
Jackson Heights, N.Y.

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

7 November 1963

Dear Edith:

I wrote Dorothy Miller and asked her to have the three Dole collages delivered to you and hope you have them by now. I am enclosing a consignment listing for them, and I believe they are all labeled as to price, etc. Of course you can do whatever you think best as to the price. I would like 10% of any sales if that is agreeable to you.

Business is still rather slow here - though I did very well with Dole. Next is Howard Warshaw and that should go as it always does. Then a Christmas group and Santa Claus can get his bag full here.

I am also sending you a list of a few Dole buyers to send announcements to, if you do not already have them on your list.

My best to you.

Sincerely,

Esther

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November 8, 1963

Mrs. Calzell Hatfield
Calzell Hatfield Galleries
Ambassador Hotel
Ambassador Station Box K
Los Angeles 5, California

Dear Ruth:

In going through our consignment invoice file, I note that you still have two watercolors we sent for your show which I'm sure closed long, long ago. Unless it is important for you to retain them a bit longer, I would very much like to have these returned as we are running short in both departments.

Don't you ever get to New York? I should love to see you and hope to have the pleasure soon.

Sincerely yours,

EGH/tm

appr'

November 2, 1963

Mr. Nathaniel Saltonstall
43 Commonwealth Avenue
Boston, Massachusetts

Dear Nat:

Being a kin' 'ane and son' of a particular Boston client, I have dug
through my records and am listing below the insurance valuations you
requested:

Stuart Davis	Rue Descartes, 1923	Gouache	18x12	\$1250.
Charles Sheeler	Powerhouse with Tree, 1944	Tempera	21 $\frac{1}{2}$ x14 $\frac{1}{2}$	3000.
Yasuo Kuniyoshi	Maine Landscape, 1924	Oil	16x12	1400.
	Cookies, 1941	Casein	8x15	900.
	Friends, 1943	Oil	8x10	1000.
John Marin	Movement, Sea with Figures, 1950	L.C.	21x15	4000.

It was great fun seeing you and I so much enjoyed the visit in your
new home and the luncheon en trois. I wish I could have the pleasure
of a return visit from you. Do let me know when you plan to be in
New York.

Affectionately yours,

BOH/tm

November 11, 1963

Mr. Richard F. Brown, Director
Los Angeles County Museum of Art
Los Angeles 7, California

Dear Mr. Brown:

I am most grateful indeed for your kind invitation
to attend the special preview reception on December
3rd. It would be a three-fold pleasure as I am very
eager to see the Lachaise exhibition and, of course,
the "Master Works of Mexican Art" and, of course, the
museum and you as well as other friends at the museum.
Unfortunately, however, we are opening our 38th Annual
Christmas Exhibition which requires the attention of
every member of the staff including "the boss", who
has to distinguish between the serious collector (in
the small budget category) and the bargain hunter.
Thus, it will be impossible for me to attend, but I
hope that both shows will be on long enough for me
to fly out for two or three days the latter part of
December. Meanwhile, my very best regards - and have
fun at the party.

Sincerely yours,

EGH/tm

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*Ruth &
Rob*

November 2, 1963

Mr. James L. Brasch
Biscuit City Road
Kingston, Rhode Island

Dear Mr. Brasch:

Enclosed please find the announcement we sent in connection with the E. E. Cummings exhibition, together with a check list which is rather incomplete as his widow did not give us detailed information regarding titles and dates.

The gallery is open Monday through Saturday from 10 a.m. to 6 p.m. and we will be very glad to see you at your convenience. We are closed on Sundays.

Sincerely yours,

EQR/tm

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November 8, 1963

Mr. John F. Thomas
Route 3, Rt. 100 Road
St. Gerics, N.Y.

Dear Mr. Thomas:

Thank you for your letter.

As we are not now representing Jack Levine, I would
suggest that you communicate directly with the
Charles Wain Gallery at 736 Madison Avenue, New York
for the information you desire.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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November 4, 1963

Mr. Zachary Scott
1 West 72nd Street
New York, New York

Dear Mr. Scott:

We have finally obtained from Mrs. Cummings additional information on the paintings in the show, including more correct dates (the very handsome pastels were painted in the early 1920's, rather than in 1940 as was originally recorded on our list) as well as the actual prices.

If you are interested in adding any of these to your collection, may I suggest that you pay us another visit at your convenience. It will be a great pleasure to see you again.

Sincerely yours,

EGH/tm

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

316 GENESEE STREET

UTICA, NEW YORK

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

November 6, 1963

Mrs. Edith Gregory Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

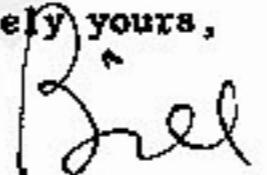
Dear Edith:

I am afraid that I can't be any more specific about the Bahamas trip than my original letter, and I think it would be a little embarrassing for me to check with these people to see if their intentions are honorable. If you don't feel that you can discuss this with anybody or give me any names we'll just forget it.

Actually, if a name or names were given I would send it on to them. I then presume that they would interview the prospective artist and make their decision. I am quite sure that they plan to go ahead with it, but it would seem to me that if a name were given them and it was turned down they would be the one to be embarrassed and not the young artist.

With all good wishes,

Sincerely yours,


William C. Murray, President

WCM/dwc

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that this information
may be published 60 years after the date of sale.

November 2, 1963

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Upon receipt of your letter, we ordered photographs of Marin paintings, which we hope will be delivered shortly. These will be sent on to you with all the pertinent data so that you may make your preliminary selection. Also, under separate cover, I am sending you a copy of the B.C.L.A. catalogue as a temporary loan as we too are out of this publication. Please be sure to return it to us after you have had an opportunity to study it and make your choice. His museum representation has been increased considerably since that exhibition, but I am sure that there is more than sufficient material for your reference.

Of course, it would be most desirable if you could visit us, see a good many of the originals of the photographs we are mailing and refer to our large collection of photographic records, including both sold and unsold pictures of all the periods. I hope that this is possible. In any event, we will send you the material mentioned above.

Sincerely yours,

MGH/tm

November 12, 1963

To: Comet Ray Letter Service

The Downtown Gallery
32 East 51 Street
New York, New York 10022

Please add the following to our Museum list (page two):

Mr. Jacob Bean, Curator of Drawings
Metropolitan Museum of Art
Fifth Ave. at 82nd St.
New York, New York 10028

Mr. Lorenz Eitner, Chairman
Dept. of Art & Architecture
Stanford University
Stanford, California

Mr. Richard A. Madigan
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Mr. Francis J. Newton, Director
Portland Art Museum
S. W. Park at Madison
Portland, Oregon

Mr. Marvin S. Kadik, Curator
Bowdoin College Museum of Art
Walker Art Building
Brunswick, Maine

Mr. Philip C. Dean, Director
Bowdoin College Museum of Art
Walker Art Building
Brunswick, Maine

Mrs. Harold Thurman, Director
Institute of Contemporary Art
100 Newbury Street
Boston, Mass.

Mr. W. H. Ferry
Center for the Study of
Democratic Institutions
Box 4068
Santa Barbara, California

Dr. Mario A. Cori, Curator
Allen L. Hite Institute
University of Louisville
Louisville, Kentucky

Dr. Justus Bier, Director
North Carolina Museum of Art
107 East Morgan Street
Raleigh, North Carolina

Mr. and Mrs. Harris Prior
5 Strathallan Park
Rochester, New York

Rev. and Mrs. Martin Sargent
The American Church in Paris
65 Quai M'Orsay VII
Paris, France

Mr. Frederick Black, Director
Long Beach Museum of Art
2300 East Ocean Boulevard
Long Beach 3, California

Mr. and Mrs. Robert Griffing Jr.
3837 Lirena
Honolulu, Hawaii

Mr. Henri Dorra
Art Galleries
University of California
Los Angeles, California

Mr. John Richardson
The Burn International Exhibition
Oldbourne Hall
43 Shoe Lane
London E. C. 4, England

Dr. Werner Schmalenbach, Director
Kunstsammlung Nordrhein-Westfalen
4 Dusseldorf
Schloss Jagerhof Jacobistrasse 2
Germany

Mr. Michael Waskowsky, Chairman
Department of Art
Kalamazoo College
Kalamazoo, Michigan

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November 15, 1963

Dr. Owen Gingerich
100 Avon Hill Street
Cambridge, Massachusetts 02140

Dear Dr. Gingerich:

Thank you for sending us the receipt.

THE PUBLIC BOTANIST is identical to the one you saw in the travelling collection. This silkscreen appears only in black. There are other subjects which have red lettering and still others which are in several colors, but THE PUBLIC BOTANIST was produced only in black.

When you are next in New York, I hope you will pay us a visit and see the entire collection of Shahn prints as well as a number of prints by several of the artists also represented by us - and those names are printed below.

It will be nice to meet you.

Sincerely yours,

EGL/tm

CONSTRUCTORS & CONSTRUCTION MANAGEMENT

MILAU ASSOCIATES
Incorporated



159 Northern Boulevard, Great Neck, L.I., N.Y.

HUner 7-2680-1-2-3

November 8, 1963

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The Downtown Gallery
32 East 51st St.
New York, N.Y.

Attention: Miss Nash

Gentlemen:

This is to confirm my telephone conversation with you yesterday in which I requested that you send me one copy of the silk screen print titled, "Supermarkets" by Ben Shahn.

I am herewith enclosing a check in the amount of \$150.00 to cover this cost.

I would appreciate your sending this just as soon as possible.

Very truly yours,

MILAU ASSOCIATES, INC.

Murray Burstein
Murray Burstein
Vice President

MB/dm
Encl:

Dr. Owen Gingerich
100 Avon Hill Street
Cambridge, Mass., 02140

11 Nov 1963

Dear Sirs:

I'm sorry that I didn't notice that
you ask the blue copy to be returned,
until just now when I was cleaning some
papers off my desk.

The print arrived in good condition,
and I am very pleased with it.

According to my very dim memory,
when I saw "The Blind Botanist" in the
traveling collection of prints, the
quotation and lettering at the bottom
was in red. I presume that this is
just my faulty memory, and that all
the copies have the same colors, but
I would be interested in hearing
whether or not this is the case.

Sincerely yours,

Owen Gingerich
Owen Gingerich

Country Art Gallery

WESTBURY, LONG ISLAND

EDgewood 3-0803

MRS. DOUGLAS A. McCRARY
MRS. CHARLES S. PAYSON
MRS. EDWARD L. WATSON

November 6th, 1963

Miss Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Miss Halpert:

Marguerite and William Zorach seem to be pleased with the idea of a show of their combined works here in the future, and they indicate that you are agreeable.

Originally I had hoped to have it in 1963, but time slips by so quickly, and I don't want to rush. I'm now thinking of opening the season with the show next fall, and would like to know how you feel about it. Otherwise we would have to aim at this spring - late April or early May. ↗ (Not our very best time!)

With best regards,

Clarissa H. Watson

Clarissa H. Watson

CHW:vg

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14 November 1963

Edith Gregor Halpert
The Downtown Gallery
31 East 51st Street
New York, New York

Dear Miss Halpert:

Thank you for your letter of November 8. We are glad that the Tseng Yu-Ho painting is safely hung in your gallery.

I regret that I will not be coming to New York in December but I hope that I will have the opportunity to make your acquaintance some other time.

Best wishes and many thanks for your cooperation and interest in the Museum.

Sincerely,

Lewis W. Story
Assistant Director

LWS/mjd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Denver Art Museum

West Fourteenth Ave. and Acoma St. / Denver, Colorado 80204 / Telephone 297-2793

for publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 9, 1963

Mr. William L. Loise
1130 Hitfield Avenue
Sarasota, Florida

Dear Bill:

Congratulations. I'm delighted that your local
collectors have made such an excellent showing
in your current exhibition. Keep up the good
work.

As you requested, we are sending you Ben Shahn's
silkscreen of MCGAUGHEY for consideration by your
submissions committee. I hope that they like it
as well as you do, and that this will be added to
your permanent collection.

It was good to see you. Best regards to you-all.

Sincerely yours,

BOH/tm

K

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November 13, 1963

Mrs. Sydney J. Danzig
252 Conway Court
South Orange, New Jersey

Dear Mrs. Danzig:

On further checking, I find that we have no more of the Ben Shahn silkscreen A SONG OF NEGROES available.

I regret that I was unable to help you in this matter.

Sincerely yours,

John Marin Jr.,

JM/tm

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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DAN R. JOHNSON
VICE PRESIDENT

ELEANDRE B. BAIDENBERG
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EDITH G. HALPERT

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ADMINISTRATIVE
V.P. PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTEALAS, NEWYORK"

November 12, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter of November 11 giving me your appraisal of the Ben Shahn Sholom Aleichem series for Mr. and Mrs. Robert Straus in Houston.

I had already talked with Charles Alan about them and he did not remember the series and, accordingly, can not help with the appraisal. Therefore, I shall issue the appraisal based on your information alone.

With many thanks,

Sincerely,



RFC:ji A735

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MRS. CHARLES K. LEONIUS, R. D. #2, CANTERBURY, CONN.

my things are rare -

Could you possibly give
me even an estimate? Al-
though I don't want to sell - is
there a market for his works. The
black & white portrait is a beautiful
drawing - and would be fitting for
any home -

Thank you kindly -

Truly yours

Irma Leonus
(Mrs. C.K.)

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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EDITH G. HALPERT

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PIERRE MATISSE

KLAUS G. PERLB

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212
CABLE ADDRESS
"ARTEALAS, NEWYORK"

November 4, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

On behalf of all the members of the Art Dealers Association of America, Inc., I wish to express our thanks and appreciation for the dedicated manner in which you assumed your share of responsibilities on the Board of Directors, and for the time and effort you devoted to its work since the inception of our organization.

Your services extended over an especially difficult period when we were still uncertain about many aspects of our function, short of experience, and when almost every situation confronting us was new and required the exercise of discriminatory judgment. Often your knowledgeable opinions and judicious recommendations have proven to be decisive in shaping or clarifying our policies and methods. Your active participation in several cases, by testimony, advice or research, has helped us reach decisions on which whatever prestige and reputation we have achieved largely rests.

I think that the entire membership of the Association, and particularly those who collaborated with you on the Board, have a deep sense of gratitude and a high regard for the assistance extended by you during your directorship.

Sincerely yours,

Alexandre Rosenberg

Alexandre Rosenberg
President

AR/j

MRS. ROBERT D. GRAFF
149 EAST 73RD STREET
NEW YORK 21, N. Y.

November 10th, 1963.

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Attention Mr. Marin.

Dear Mr. Marin,

In the 1964 "Appointment Calendar with Posters from The Collection of the Museum of Modern Art", there is a reproduction of a poster for Jerome Robbins "Ballets U.S.A." designed by Ben Shahn. I would like to obtain one of these posters for the Dance Collection at The New York Public Library. Can you help me locate one? I will greatly appreciate any help you can give me.

Also, would it be possible to have a list, with sizes and prices, of the four Shahn set designs which you showed me last week? Are there photographs?

I will also appreciate your letting me know about any other dance designs which you may come across.

Sincerely yours,

Maryia Shoff
Mrs. Robert D. Graff.

November 9, 1963

Mrs. Esther Bear
1125 High Road
Santa Barbara, California

Dear Esther:

After some correspondence, the museum is releasing to us the three paintings by William Dole. They will be picked up by our porter on Monday.

Would you be good enough to send me a consignment with the prices and discount; also, if you have photographs of any of these paintings together with the one we had acquired previously, would you send prints to us with a Bill. Otherwise, we will have photos made here for publicity purposes.

This year we are advancing our Christmas exhibition date and will probably open on December 2nd or earlier. Many thanks for your cooperation and best regards,

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549

November 17, 1963

Dear Edith,

I'm enclosing six copies of the black and whites of Morris' "The Rape I", which I have just received. (I have not sent any to the Whitney.)

The painting is being shipped via air freight and should arrive at the Whitney sometime this week. Morris feels good about this painting and we hope you will too.

It'll be wonderful to see you. We can't thank you enough for your offer to let us stay at your place.

We'll wait til we see you to tell you about the latest excitements.

Love,

Joan

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GOLDSHOLL & ASSOCIATES
DESIGN & FILM
450 FRONTAGE ROAD 446-6800
NORTHFIELD, ILL.

Gentlemen:

126

When I was in New York in March I saw a Ben Shahn print, BLIND BOTANIST, priced at \$90.

I have a client who is interested in purchasing a Shahn print and I wondered if this print could either be seen in the Chicago area or sent to the client on approval.

Thank you for your immediate response.

Sincerely,

Millie Goldsholl
Millie Goldsholl

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

November 5, 1963

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

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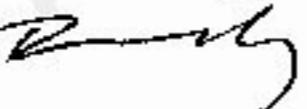
November 7, 1963

Dear Edith:

Esther Bear has just written me that you would like
to take to the Downtown Gallery three collages by William Dole
which she sent some time ago on approval to the Museum. They
are The Hustings, \$450, Geodesy, \$375, and Tower of Babel: Unit
One, \$500. We have also retained the packing case in which they
arrived.

Won't you let Dorothy Dudley know when you want to pick
up these pictures and whether you would also like to have the
packing case?

Sincerely,



Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

DCM:ew

*At-to-Gallery
11/11/63
Phone
11/8*

U. S. TREASURY DEPARTMENT



Commissioner of Internal Revenue

WASHINGTON 25, D. C.

November 12, 1963

Dear Mrs. Halpert:

I forwarded the information submitted in your November 6th letter to our Tax Rulings Division for their consideration and in the event that additional information is necessary, I've suggested they contact you directly.

With kind regards.

Sincerely,



Mitchell Rogovin
Assistant to the Commissioner

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street
New York 22, New York

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appr

November 8, 1963

Mr. James Edwards, Assistant Treasurer
The Seymour H. Knox Foundation Inc.
1603 Marine Trust Building
Buffalo 3, New York

Dear Mr. Edwards:

I am very glad to give you the current insurance valuation of the painting by Isamu Noguchi entitled DUCK RACE, which was purchased in December of 1960 by Mr. Knox at the price of \$450.00.

The current figure is \$650.00.

Sincerely yours,

EGJ/tm

November 2, 1963

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

So, who's avoiding whom? It has been a mighty long time since I've had the pleasure of a visit with you and Steve, but now that the traveling period is over, I hope we can remedy this situation.

I am dying to hear about your visit in Japan, but hope that I won't be tempted. I find traveling in modern conveniences most exhausting because of the anxiety about the constant change in flying time, waiting for hours until they find a gadget, missing in the plane after it arrives. With the many trips I take annually, the batting average has been pretty miserable during the past three or four years. Every time I've been to Hawaii, I have been tempted to fly to Tokyo, but in this instance I'm so sure that I'll be overwhelmed and will want to stay on indefinitely. At this stage, I really think I should remain out.

Bill Lane was simply delighted with your cable which he considered the most thoughtful gesture of all time and mentioned it at least three times during the reception. The wedding was really quite something, with the white virgin followed by three scarlet women. This is the second time I have seen the bridesmaids dressed in red and it always amuses me considerably. Saundy (the bride) is really a wonderful girl and, while she is considerably younger than Bill, is much more mature and I think - as I hope - that the marriage will be a great, great success. I hear that I shook up the party as I kissed the bride and the groom, and later went into an affectionate huddle with Roland Hayes. I was really shocked when I looked up during our Hollywood embrace and noticed that so many of the guests were abasing at us rather aghast - and in Boston yet! The Lanes went to Honolulu and from the notes I've received, are having a ball. I had written ahead to make sure that they would meet some of my very good friends there, who would show them the more unusual sights, etc.

How about coming in a few days before Dave's opening so that we can have a private evening, now that I have Albert with me again. You may also use not only the back room, but the front room checking through the books to bring your records up to date. In any event, I look forward to seeing you and Steve very shortly.

Fondly,

EGH/tm

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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

POL

7
4

E. C. Platek
20 Circle Way
Mill Valley,
California

Mrs. E. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

November 8, 1963

Dear Mrs. Halpert.

I thank you for your letter of October 4.

It so happens that I will be in New York
from November 15 to 23. During that time
I would very much like to meet you.

I will be glad to get in touch with you
when I arrive in New York and hope that
we can get together, sometime, during my stay.

Very truly yours.

E. C. Platek
Edward C. Platek

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APM

November 15, 1963

Mr. Ralph F. Colvin
Administrative Vice President
Art Dealers Association of America Inc.
575 Madison Avenue
New York, New York 10022

Dear Ralph:

I am listing below the current market value of the
painting by Abraham Rattner owned by Dr. and Mrs.
Garfield J. Straus.

PIRALAR 67 FIRST 1957 20"x16" \$2000.00

Sincerely yours,

E.G.B./tm

Prior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. WM. A. CAMPBELL
7160 SUTTER AVENUE
CARMICHAEL, CALIFORNIA

Mar. 5, 1963

Downtown Gallery
32 E. 51 st.
New York City, N.Y.
Dear Sirs:

Would you please tell me what species
you have by Zorach and Zajac and
their prices? Thank you very much.

Sincerely,
Maudie Campbell

- 2 -

sured, this is no compensation for me whatsoever. For instance the Stuart Davis paintings hung in my apartment and I certainly would have noticed any finger marks or scratches and, knowing how fussy Stuart is about his frames, would have been conscious of anything marred. The same is true of the Dove, the Kuniyoshi and all the others. In any event, I know you will sympathize with my grief and will write me very promptly about the overall situation.

Regarding the two missing items - the Arthur Dove GEORGE GERSHWIN'S Rhapsody is in my possession; and the Lachaise bronze had been withdrawn as you know and shipped to Los Angeles County Museum, which acknowledged receipt of this as well as two additional sculptures I sent subsequently.

Please write promptly and cheer me up. Many thanks - and regards.

Sincerely yours,

EGH/tm

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November 11, 1963

Mr. Bruce Summerville
Bruce's Books
444 West Margaret
Detroit, Michigan 48203

Dear Mr. Summerville:

You were very kind indeed to communicate with me about the Hartley painting and to send the photos so promptly.

While it is an important example of Hartley's work, it is not the type of painting that interests me especially. I remember seeing a large show of this period at An American Place a good many years ago but did not realize that it was in that category when I talked to you via telephone. Thus I am returning the material you so kindly sent me - with many thanks for communicating with me. If you are offered paintings by any of the artists whose names appear at the bottom of this letterhead, I would be grateful for information and hope that you will get in touch with me.

Incidentally, I am contemplating moving from these premises as I no longer wish to be on a street floor where I am easily accessible as an information center and devote too much time to this extra-curricular job.

In the new set-up that I am considering, it occurred to me that I could arrange to set aside some space for a book department if you have anyone in mind who could represent you in New York City. We discussed something along the lines of a combination some years back and as I am very much interested in what you are doing in the book field, it occurred to me that this would be an excellent adjunct in the new lay-out. Please keep this matter confidential as I am waiting until the move takes place before sending out an official announcement.

Sincerely yours,

EGR/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser or involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

November 5, 1963

Mrs. Edith Gregor Halpert
The DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

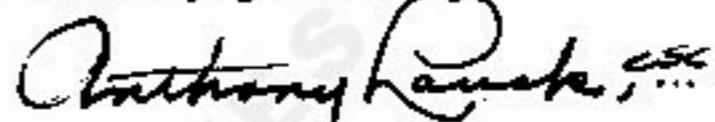
Dear Mrs. Halpert:

In answer to your letter of October 30, we are sending along the additional blue blanks which you asked for.

Thank you for your own very generous and helpful cooperation. Because of such gracious and dedicated people as yourself, I believe we are going to have a first rate Folk Art Show in January and February. Be assured that I am deeply grateful and will not soon forget this favor.

The exhibition is to begin on January 12, and we should be happy to have all material here just after the first of the year, perhaps by the third. Christmas should be a large factor in shipping and we are urging everyone to send things early.

Yours very gratefully,



Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pa
Enc.

HOTEL DUMINY
3 & 5, RUE DU MONT-THABOR
(PLACE VÉDOME)
PARIS (1^{ER} ARR.)

OPERA 33-21

is just back from Russia.
Every conversation makes us
think of you. A doctor
comes living here has even
come out with the prediction
that Russia presently is going
to become best known in
our time because of what
the Uybedists are doing.
& don't believe it at all, but
it's a point of view.

We don't really mind
Honduras but we could do
with a town of ours. All
these years in the tropics have
spoiled us!

We will be in New York
Friday & probably - on the way
back to the States for

Prior to publishing information regarding sales transactions,
retrievers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 18, 1963

Mr. Colten
35 Rugby Road Morgate
Roslyn Heights, New York

Dear Mr. Colten:

Please send us two prints of your negative number
4542-2.

We will appreciate your prompt cooperation.

Sincerely yours,

John Marin Jr.

JM/tm

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 9, 1963

Mr. Jerry L. Lerner
Vice-President
Printers Press Inc.
501 West 26th Street
New York, New York 10001

Dear Mr. Lerner:

I have just communicated with Mr. Wright, calling
his attention to the pamphlet published by the
Association of Art Museum Directors in which a
specific reference is made to color reproductions
- and agreed to waive the specified royalty arrange-
ment. However, I think it would be very nice if you
would send Mr. John Marin Jr. several copies of the
reproduction in lieu of a fee. Thank you for your
courtesy.

Sincerely yours,

EGL/tm

For publishing information regarding sales transactions,
certain steps are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Nov 3, 63

Sirs:

If available, kindly
remit a catalog of
E. E. Cummings works
offered.

Thank you

Sincerely,

Peter D. Seaward, M.D.
230 Babcock St.
Brookline, Mass.

November 3, 1963

Mr. Karl Katz, Chief Curator
~~Bezalel~~ National Museum
P. O. Box 393
Jerusalem, Israel

Dear Karl:

As agent for Abraham Rattner, we open all his mail (at his request) so that he does not have to go through the routine of returning his business correspondence to us. And so I have your charming note dated November 1st.

We selected the paintings for the Ein Hod exhibition originally and have the original consignment invoice in our possession. Perhaps I can help you with the matter involved.

As usual you say the nicest things and of course I will forward the letter to Abe, who will be pleased, I know, that you consider his paintings "extremely fine".

Now, getting to the second paragraph, speaking frankly as one Yid to another, what is the connotation of the word "acquire" in Jerusalem? Here I know that I send a bill, less 10%. However, I'm very naive about the methods pursued in the land of our forefathers. Seriously, (and I'm enclosing a copy of our invoice) listing the consignment to "Ein Hod originally" the same figure prevails as we listed the minimum on this occasion in order to reduce the insurance valuation. However, as I am very eager to see FARM STILL LIFE by Rattner in the Bezalel collection and as I am very fond of the museum's Chief Curator, I will up the museum discount from 10% to 25% if you promise not to breathe a word to any goi as it would set a precedent in my 37 year career. Some day I will add to the collection as I mentioned to Billy Rose. But we can go into this at some future date when I am better prepared to do so.

We are now planning a Rattner show in Paris, where his work is greatly admired, and I know he would be delighted to be represented in Jerusalem.

When you are next in New York I have some very entertaining news for you. This time it's not the Jewish Museum but the

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

November 14, 1963

Ralph F. Collin

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Mrs. Harry L. Bradley has applied to the
Association for the appraisal of a water color by
Charles Demuth - Beach Scene her
owned by ~~him~~. You have
been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph
of the work. Would you be good enough to appraise the work and
send me your appraisal at your early convenience. Please also
return the photograph with your appraisal.

With thanks,

Sincerely yours,
Ralph F. Collin
Administrative Vice President

RFC:JI A735
Enclosures

\$3000.—
11/19/63

November 6 1963

Dear Mr. Falpert

Enclose my check with pleasure
in the prospects of owning two more of
E E Cummings' exquist paintings -

I hope there were other sales - several
other in such apperation -

I was sorry not to see you to
say Good Bye -

Thank you for your note Mr. Falpert

Sincerely yours
Hibbard Watson

November 12, 1963

The Downtown Gallery
32 East 51 Street
New York, New York 10022

Please add the following to our Museum list (page three):

Mr. Alfred Barr Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Mr. Lloyd Goodrich
Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Mr. and Mrs. Richard Snively
345 West 58th Street
New York, New York

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may be published 60 years after the date of sale.

November 8, 1963

Mr. Lewis W. Story
Assistant Director
The Denver Art Museum
West 14th Avenue and Acoma Street
Denver, Colorado 80204

Dear Mr. Story:

Thank you for your letter and for communicating with Santiini Brothers. We have just received the Tseng Yu-Ho painting and are happy to have it back. Of course it would have been very pleasant if the Denver Art Museum had added it to its permanent collection, but we are happy that it served a good purpose while the painting was on exhibition.

I'll look forward with pleasure to your visit with Fred Bartlett early in December. Won't you please let me know ahead so that I may be sure to be here to greet you.

Sincerely yours,

EGH/tm

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

November 1, 1963

FINE ARTS CENTER

Prior to publishing information regarding sales transactions, requesters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

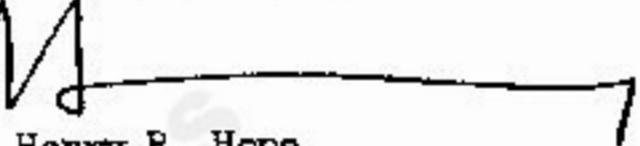
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter of October 23. I am planning to be in New York from Thursday afternoon, November 14, through the following Monday and wonder if I could come in to see you on Friday, November 15. I do not think Earl Harper will be able to come at that time, but we hope to make the journey together at a later date.

We particularly are going to need a good Sheeler since the Fogg picture is promised elsewhere, and a good Marin and Dove.

Sincerely yours,



Henry R. Hope
Chairman

HRH:jj

Can we hope to borrow any
of the above three from you?
KA

Prior to publishing information regarding sales transactions,
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from both artist and purchaser if involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 4, 1963

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

I thought you would like to see
this story by Frank Getlein. I expect
to be in New York on the 12th and 13th
and may have Judge Beard along, as I am
to look for some inexpensive paintings
for the Friends to vote on for acquisition.

Could we get together for dinner on
either night?

Also, I want to come in during busi-
ness hours to look at some Broderson's.

Cordially,

B. W. Williams
Director.

HWW:cgs

enc.



ALBANY INSTITUTE OF HISTORY AND ART

125 Washington Avenue
Albany 10, New York
Tel.: Area Code 518, 463-4478

OK
2

November 15, 1963

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researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

My Dear Mrs. Halpert:

Thank you for your check for \$ 1,350 for the
Charles Sheeler Landscape painted in 1913.

It came to us as a gift in 1959 from Mrs. Crawford
J. Campbell of Loudonville, New York. It came to her
from the estate of her aunt, Cora Hartshorn, of Short
Hills, New Jersey. Miss Hartshorn was a great friend of
Sheeler, Georgia O'Keefe, Marsden Hartley, and other
artists. The bulk of her collection was given to the
Newark Museum.

We believe that Miss Hartshorn purchased the
painting out of the Armory Show because she was collecting
at that time.

Sincerely,

Janet R. MacFarlane
Janet R. MacFarlane
Director

JRM:jp

THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD . Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 · Telephone REGent 1719

13th November, 1963.

Miss Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Edith Halpert,

We have just received a copy of the letter
which you sent to Mr Mason. You should, before 9th November,
receive my letter informing you that we would be happy to cooperate
in every way, and would certainly lend the frames.

Out of your letter I do want to point out
quite clearly that we here, as I wrote you before, did not include
the oils simply because to make a retrospective exhibition of
about fifty pictures with only three oils, it would not constitute
a satisfactory show. In addition, the Arts Council exhibition a
few years ago, consisted mainly of oils.

The Tate may lend to the U.S.I.S., but ~~etc~~
debarred from lending to a private Gallery. I have been in touch
with the Embassy, and now wait to hear from them regarding dates.
We will give them names and addresses of English purchasers, so
that they may seek to borrow the works.

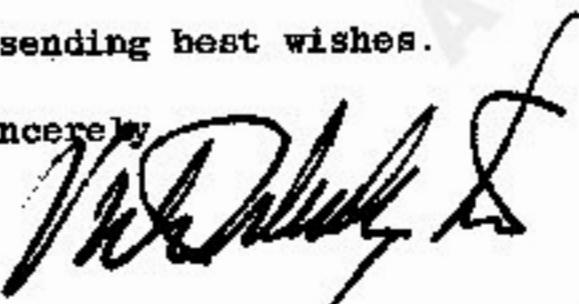
We still have no decision on a watercolour
which is under reserve, but expect to hear this week. We will then
make you a settlement statement, and send you a draft in payment.

I am also sending you, under separate cover,
press notices which have appeared since those we last sent you, and
would you please let me know if you would like some more catalogues
and I will send them.

By the way, I told Francis Mason when I was
at his home about three weeks ago, that we would help in every
possible way as soon as he had had agreement from you.

Leslie joins me in sending best wishes.

Yours sincerely



Victor Waddington.

for publication information regarding sales transactions.
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purchaser is living, it can be assumed that the information
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November 11, 1963

Mr. Edward H. Bright, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

We have just received a print of the Marin painting
from our photographer and here it is for your consider-
ation. John and I agreed that this is the last of
the Weehauken sequence group which will be made avail-
able as we are in the danger of reaching the point of
no return with the majority of our artists and I am
not quite ready to retire despite the rumor to that
effect, which incidentally I have aided and abetted.

In the letter I sent to you yesterday, I set straight
the reproduction rights business and have advised Mr.
Lerner accordingly so that the matter may be closed.

Indeed I would snap up the early American portrait at
the bargain price stimulated by the local dealer. I
am referring to the museum. On the other hand, if you
are not going into this field, I would be very happy
to purchase it and with your permission will communi-
cate with the dealer. If the former, do send me an
8x10 photograph so that I may compare it with some of
our paintings of the period and perhaps can furnish
some data for your records.

And so -

Cheerio,

EGH/tm

Exhibition
THE TAFT MUSEUM

318 Pike Street Cincinnati 2, Ohio

KATHERINE HANNA, DIRECTOR

AFFILIATED WITH THE CINCINNATI INSTITUTE OF FINE ARTS

November 15, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have received your list of American Signs & Symbols which you have so generously agreed to lend to our exhibition, American Signs & Symbols. The dates of the exhibition are from December 3, 1963 to January 7, 1964. We plan to return the loans by January 15th.

We have talked with the Santini Brothers who have agreed to pick-up, pack and ship the following objects as soon as possible at your convenience.

993	The Hunter, sheet iron, painted, 19th century
1182	Cod, Weathervane, copper, 19th century
1772	Indian Shop sign, iron, mid-19th century
1797	Cow, Weathervane sign, late 19th century
W130	Steer, Butcher's sign, iron, 19th century
175	Henry Clay, Pilot Boat figure, wood carving, 1850
939	Flag-pole Eagle, wood carving, 19th century

As usual, the Museum will assume all expense of packing and shipping; insurance, whether placed by us or covered under your own policy "Nail-to-Nail". *

Thank you for your suggestion of the Sailing Vessel at the Wadsworth Atheneum. We deeply appreciate your help and generosity.

Sincerely yours,

Katherine Hanna

Katherine Hanna
Director

KH:fr
cc Mr. G. D'Amato

* We have placed the insurance
as noted on your list. I believe you
said you wanted us to handle it.
THanks again!

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET • NEW YORK 19, N. Y.

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November 1, 1963

C
O
P
Y

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega Boulevard
Los Angeles 69, California

Dear Mrs. Ankrum:

We have decided to include in the Annual
Morris Broderson's new work instead of the pastel
from the Downtown Gallery.

Please ship it via Railway Express Collect
to arrive here before November 26th. Insure at \$550.
We will insure it here for its full value.

We must have the completed entry blank which
is enclosed by return Air Mail as our catalogue is
about to go to press.

Both transparencies are returned to you
herewith.

Sincerely,

Curator

Jg/fa

cc: The Downtown Gallery
32 East 51st Street
New York, New York

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November 16, 1963

Received from Dr. Stoloff - 1 Kuniyoshi (marine
scene)

Dr. Charles I. Stoloff
46 East 91 Street
New York 28, New York

Dinner
for The Downtown Gallery

MUSEUM OF ART • THE UNIVERSITY OF MICHIGAN
ALUMNI MEMORIAL HALL ANN ARBOR

November 18, 1962

Mr. John Marin
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Marin:

You will recall that on September 24 I called at your Gallery and talked with Mrs. Halpert and with you about possible loans to a "Purchase Consideration" exhibition of water colors and drawings which we are planning, from which we hope to acquire a certain number of works for our Museum Collection. We have now set the dates for this exhibition, from January 13 through February 10, 1963, and we should like to request from you the loan of two works by Tseng Yu-ho.

We will undertake to pay packing and transportation charges and will insure all works borrowed. Packing and shipping will be handled by Budworth. We should like to have the works collected by them on Tuesday, December 16, or as soon as possible thereafter, in order to have the shipment forwarded to us in advance of the Christmas holidays. Return shipment of any items unpurchased will be made as soon as possible after February 10.

We plan to publish a catalog of the exhibition. Thus, for insurance and publication purposes, we will need the following information about each work: title and date, medium and size (indication of whether vertical or horizontal); purchase price, and valuation for insurance (if different from purchase price). An indication of whether or not the works are framed would help us in our over-all planning.

With regard to specific paintings by Tseng Yu-ho, I made notes of three which I saw and liked especially:

A Singular	1960	(48 x 24 inches)	#65	700,
Chasing the Chill 1959 (48 x 24 inches)				
A Elsewhere	1959	(24 x 24 inches)	#37	400,

A. HADDAD

Oriental and Domestic Rugs and Carpets

Decorative Linens and other Objects of Art

8

2247 HAYSON AVENUE
PITTSBURGH 16, PA.

November 14, 1963.

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.
Atten: Mr. John Marin, Jr.

Gentlemen:

My failure in delivering the goods in the Ben Shah's painting affair has put me in an embarrassing situation. Had you told me that someone else had an option on the picture, I would not have promised the prospects that I would have the picture sent on. They were very much interested and had a place already reserved for it.

When you send on the pictures of the other Shahns, kindly advise as to whether or not they would be available when I ask you to send them on. Also give the canveas and framed dimensions, the predominant colors of each and, of course, their respective prices.

Sincerely

R. Haddad

AH/ hm

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purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

November 9, 1963

Mr. William D.eller
23 West 70th Street
New York, New York 10021

Dear Mr. Deller:

In going through some of my papers, I found a copy of
my letter to Klaus Perls with the note that I was to
report to you about the Calder valuation. Since I sup-
plied the information to a friend of yours the day I
obtained the figure, I did not follow through, but it
occurred to me that you might still be waiting for a
direct reply from me.

Won't you please let me know?

Sincerely yours,

EGH/tm

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November 15, 1963

Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Budworth has picked up this morning.

Iron Butcher Sign

Oil St. George and the Dragon Tavern Sign

Wood - Fish

Wood - Turkish Girl, Cigar Store Figure

Wood - Sultan, Cigar Store Figure

Lead - Columbia, Pilot House Figure

Iron - Bar Sign

Painting by E. S. Cummings

Base for Milkman and Cow

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November 2, 1963

Mr. Sherman E. Lee, Director
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Lee:

Thank you for your letter.

Indeed I will be delighted to see you and look forward
to hearing from you when you arrive in New York so that
we may make a specific appointment.

Sincerely yours,

SCW/tm

MUNSON-WILLIAMS-PROCTOR INSTITUTE

510 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

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November 12, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

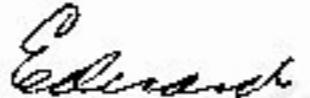
Thanks for the donation to the new wing.

Don't forget to send me a photograph of the 1903 Marin. I'll be back to New York soon and will drop in and see you.

My best to John.

With warm regards,

Sincerely,



Edward H. Dwight, Director

EHD:mwh

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Sept 6
APR 1 Jan 1964

November 6, 1963

Mr. Mitchell Kapovin
Internal Revenue Service
Internal Revenue Building, Room 3207
12th Street and Constitution Avenue
Washington, D. C. 20525

Dear Mr. Kapovin:

I am listing below the figures you requested:

Original cost figures of The Downtown Gallery paintings, sculptures and drawings chosen by The Corcoran Gallery of Art with the aid of Mr. Bartlett Hayes, Director of the Addison Gallery of American Art, and a specialist in the field

\$73,355.16

Original cost figures of remaining Downtown Gallery inventory

\$171,517.28

During a period of about 7 - 8 years, we consigned more than 6000 items to an average of 233 art institutions.

The scope of business is nationwide, including both museums and private collectors, with an occasional sale abroad. Many, of course, are repeat sales as museums and collectors continue adding artists to their lists indefinitely and in many instances obtain additional examples by the same artists to add educational interest in showing their development and continuity. While we service 233 museums, not all of them make purchases, because of inadequate funds for the purpose, but works of art are used for exhibitions - either one-man shows or inclusions in large group exhibitions. In both instances, these are arranged specifically in order to educate the local public as well as many out-of-town visitors and, of course, the curators, art professors and students.

Any permanent acquisition made by a public institution is of great value to the artist as his public representations automatically enhance his reputation and add to his importance immeasurably.

Sincerely yours,

EOD/tm

- 8 -

Ref. will be retained against letter left

• 68-10000-10000-10000

November 2, 1963

Mr. Michael Waskowsky
Chairman, Department of Art
Kalamazoo College
Kalamazoo, Michigan

Dear Mr. Waskowsky:

I was pleased to hear from you.

Unfortunately, we can't boast of an "institutional catalogue", but I am enclosing some reproductions which have appeared in our recent anniversary exhibitions, which I think will give you some idea of the overall quality of the artists we represent. In addition, I am sending you biographical notes (under separate cover) which will serve as background material. These are not complete as they were prepared several years ago and do not include the many additional exhibitions and museum acquisitions. In this period of revaluation the painters and sculptors you mentioned in your letter of September 13th have achieved the top status as the pioneers who have had a continuity, with a constant development within their own visual image in each instance. Unfortunately, the supply is being reduced rapidly, but we have always set aside enough outstanding examples for future distribution to museums and still have some outstanding examples of each period available.

It is very difficult to specify prices, but I can give you the range based on periods and dimensions. Since we have always sustained the idea of maintaining prices within the smaller museums' budget and have not succumbed to the more recent inflated prices (some real, some otherwise) I am sure you will find the figures surprisingly low. These are listed below.

In some instances - Sheeler, for example, we have nothing available for sale; others, the stock is very limited and often we have to increase the prices at the urgent request of the artist or the estate, but in any event, I think the below will give you some idea of the overall pattern.

Of course, it would be most advisable if you could come to New York and see the actual paintings and the reference material we have in our photographic records. In any event, I hope that what I am sending to you will be of assistance in establishing your plans for the museum.

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purchaser is living, it can be assumed that the information
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November 15, 1963

Mrs. Gillie Goldsholl
Goldsholl and Associates
1220 Frontage Road
Northfield, Illinois

Dear Mrs. Goldsholl:

I'm sorry to be so late in answering your letter, but when it arrived we had no prints of THE BUTTERFLY available. Ben Shahn has just delivered six more and I can now make one available for you if you are still interested. The price has been advanced twice since March. It is now \$25.00, with shipping charges paid by the purchaser. As it is not customary to send prints on approval, I will wait to hear from you as to whether your client would be prepared to make an outright purchase. If so, I will send a copy to you immediately and allow a 10% discount to you as a dealer. Please let me know your wishes in the matter.

Sincerely yours,

RON/tm

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1963

Mrs. Maurice Wertheim
43 East 70th Street
New York, New York

Thank you so much for your kind invitation for
cocktails on Wednesday, December 4th. Unfortunately I have a commitment for that afternoon
and evening and since my guests are arriving
from out of town for this occasion, it is im-
possible for me to get away. Please extend my
regrets to Mr. Felt.

Sincerely yours,

November 4, 1963

Mr. William C. Murray, President
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Bill:

You were very kind to send me the letter regarding the
Bahamas project. As I come in contact with very few
young artists, I am not sure that I can be helpful in
this case, but I will try.

Why doesn't someone get an idea of this kind for an art
dealer? Today the artists seem to get all the breaks.

Before I contact someone who could be very helpful in
this case, I want to make sure that your friends are
serious about this matter, as it would be rather em-
barrassing to make this proposal otherwise. I'm sure
you will understand. Do let me hear from you - and
best regards.

Sincerely yours,

EGR/tm

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
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CABLE ADDRESS
"ARTDEALAS, NEWYORK"

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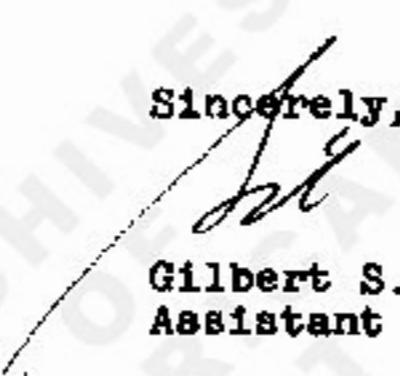
November 4, 1963

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I acknowledge with thanks the receipt of your
check for \$250.00 covering the Association's annual
dues.

Sincerely,


Gilbert S. Edelson
Assistant Secretary

GSE:fs

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

1 November 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

A letter to you is long overdue, and I can be excused
only if you will consider preoccupation with a new and
complex job and settling the family in a strange environ-
ment is justifiable. Knowing the stuff of which eagles
are made, I'm sure I'll be forgiven!

It's a long while since our delightful breakfast visit
with you. The phone call, your letters of September 23 and
October 7 and various mailings from your Gallery, including
Emily Genauer's inspired review of your first show, have
served to keep me in touch. Many thanks for all; it makes
me feel not so far away. Of course there were also Bill
Lane and his lovely bride to bring word of you also! I
took them to lunch and then apparently they went off to
other islands and so nothing more was heard of them.

The life of the Fosters in the last $2\frac{1}{2}$ months has been
nothing if not full. It would be impossible to tell all
details, so I will hit a few highlights. First, one to
come is scheduled for November 7 and I wish you were to be
here for the opening reception. There's much anticipation
about ~~many~~, particularly among the artists, over the Halpert
Collection. Bill is doing a very handsome installation job
and indeed I think our showing will definitely outdo Santa
Barbara's. For me it is exciting to see these by now old
friends, tried and true. Knowing how much the public will
enjoy the Collection is a prospect I find most gratifying.

I'm feeling more at home, now, and the Academy is
buzzing with activity. There was a very gala champagne
reception for the Griffings and Fosters in September. Now
Bob and Marjorie are in Paris, returning here by Thanks-
giving. We greatly enjoyed their Tantalus house (the
barroom nude is wonderful but awaits repairs before it
gets an installation) where we lived the first two months.
For two weeks we've been in our own place in Kahala,
complete with pool, yet - very unpretentious but with

November 12, 1963

To: Comet Ray Letter Service

Please add the following to our Museum lists:

Mr. Edmund Vigeland
Head of the Museum
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta 9, Georgia

Evansville Museum of Arts and Sciences
411 S. E. Riverside Drive
Evansville, Indiana

Mr. Alvin S. Rosenzky
Art Gallery
1600 Holcombe, 610
Houston, Texas

Mr. Richard D. Freeman
Head of Art Department
University of Kentucky
Lexington, Kentucky

International Advisory Council, Inc.
1 East 57th Street, Room 603
New York, New York 10022

Mr. Malcolm W. Lein, Director
St. Paul Gallery & School of Art
476 Summit Avenue
St. Paul, Minnesota

Mr. Lester B. Arwin, Director
Grinnell Galleries
1515 Woodward Avenue
Detroit, Michigan

Mr. Harold Ziska, Director
Art Center
121 North Lafayette Boulevard
South Bend 16, Indiana

Ronald Morris Gallery
20090 Livernois
Detroit 21, Michigan

The Downtown Gallery
32 East 51 Street
New York, New York 10022

Mr. George Montgomery, Director
Museum of Early American Folk Arts
49 West 53rd Street
New York, New York 10019

Mr. Jack R. McGregor, Director
H. H. de Young Memorial Museum
Golden Gate Park
San Francisco 19, California

Mr. James Liddle
Curator, American Wing
Metropolitan Museum of Art
Fifth Ave. at 32nd Street
New York, New York 10028

Mr. Thomas J. Leavitt, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Mr. James M. Foster, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Mr. Arnold Verstand
Minneapolis School of Art
Minneapolis, Minnesota

Mr. William P. White
Assistant Professor of Art
Wagner College, Grymes Hill
Staten Island 1, New York

Mr. Carl L. Weinhardt Jr., Director
Huntington Hartford Gallery of Modern Art
1411 Third Ave., c/o Manhattan Storage Whse.
New York, New York

Mr. Konrad G. Auckel, Ass't. Director
R.I. School of Design Museum of Art
Providence, Rhode Island

else or who would be not as competent a bookseller as one would wish for.

I am flattered by your proposal and have given it some thought, talked it over
with my partner and accountant and the sum and substance is, sit tight and grow
the way we have been growing.

Regret you didn't like the Hartley too well. I sold it to a private party.

Incidentally, Park Gallery here has been selling some Marin's obviously from
Fleishhman's collection. Not the best, but there seems to be a cleaning out
and dumping on the market with Fleishhman from what I can gather. About a year
ago he dumped the record price Hopper (he paid \$25000 for it). There is some
talk among dealers here and in NY that he is selling off large hunks. This may
be of interest to you. Fleischmann and I do not communicate since he has tried to
chisel me and another man that I work rather closely with. My friend through
him out of the house he was so furious.

Cordially and in haste,

Bruce Kimball

refers to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 13, 1963

Mrs. Ralph Jesser
723 West Mt. Airy Avenue
Philadelphia 19, Pennsylvania

Dear Mrs. Jesser:

I understand that Mr. Sheldon Reich has contacted you regarding a photograph of your painting. I would suggest your having the painting taken to the Philadelphia Museum to be photographed and would appreciate your having three prints made.

If you could send one to Mr. Reich at 212 Riverside Park, Iowa City, Iowa and one to my attention at the Downtown Gallery, I would greatly appreciate it. Unfortunately, I do not now have a photograph of your painting.

Looking forward to seeing you when you come to New York, I remain

Sincerely yours,

PGH/tm

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November 1, 1963

Mr. Alexander King
1225 Park Avenue
New York, New York

Dear Mr. King:

Although Mrs. Cummings mentioned that she would telephone you regarding the matter, I felt that, as a courtesy, I too should let you know that the ink drawing you selected - "Dancers" - was not the property of Mrs. Cummings and therefore not for sale.

I'm sorry that we were not aware of this fact at the opening. It was good to see you and I hope you will pay us another visit in the near future.

Sincerely yours,

ECH/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1963

Mrs. David Vogel
19 East 80th Street
New York, New York 10021

Dear Mrs. Vogel:

Some time ago you expressed an interest in the work of
Alfred Maurer and asked us to communicate with you when
we obtained an example by this important artist.

We now have an excellent example in our possession and
would be very glad to show it to you at your convenience.
Won't you please phone in advance so that we may have it
readily available for you when you come.

Sincerely yours,

ECH/tm

COPY

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November 16, 1962

Mr. Ben Shahn
73 March Tanager Drive
Roosevelt, New Jersey

Dear Mr. Shahn:

Next September the University of California Extension Division, in cooperation with the Art Directors and Artists CINE OF San Francisco, will present the second in a series of Western regional conferences for graphic designers. The program will be held on September 13 - 15, 1963, at Asilomar on the Monterey Peninsula.

You may remember the invitation extended to you through David Stone Martin last year to speak at the first of these "Eyes West" conferences. As we begin our planning for this second program, I am writing to extend our first invitation to you and to express the hope that your plans for next September will allow you to include a trip to the West Coast to join our program. We would consider it a great honor to have you as a part of the conference.

I enclose a copy of last year's conference to indicate the scope of the meeting. It was among the highlights of our year -- a distinguished program attracting 300 persons and presenting a group of speakers unusually keyed to each other and to the audience. The result was a highly successful program of exceptional vitality and unity.

Our planning committee wishes to follow the same principle for this second program, and again we are inviting distinguished persons from a variety of fields to speak on some aspect of their own creative life. The 1963 program will take as its general theme the problem of "creativity in a world of increasing uniformity." The group has expressed interest in hearing speakers discuss such topics as sources of creativity; maintaining individual integrity in an era of uniform, overcommunicated society; and related themes. You are free to select some aspect of the general problem which most interests you.

We would be delighted if you were able to come for the entire three days, but if your time would not permit, we would be deeply honored to have you give an address and stay as long as possible. We anticipate an audience of the same general size as last year; in addition to graphic artists our audience included art directors, architects, industrial designers and persons in related professions.

Because the University offers such educational activities on a completely self-supporting basis, we would be able to offer you a token honorarium of \$300 for your presentation, plus, of course, your travel expenses and accommodations at the conference.

I look forward to hearing from you.

Cordially yours,

Katherine Gifford
Special Projects Director

Mr. John Marin

Page 2

November 18, 1962

We should like to borrow one of the vertical works and the smaller square one, if they are available. If you could not let us have these, we would like you to select two works (no larger than these) which you feel would represent the artist to good advantage.

Mrs. Halpert mentioned to me others of your Gallery Artists whose works might be available for such an exhibition as we are planning. However, for our January-February show we shall ask you only for the two paintings by Tseng Yu-ho.

We shall very much appreciate your participation in our exhibition, and we should be glad of an early response, in order to make our arrangements with Budworth and to prepare our catalog copy.

Sincerely yours,

Helen B. Hall

Helen B. Hall
Curator



GPO:Oversize 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1963.

Dear Mrs. Halpert:

Many thanks for your kind letter. Mr. Victor Waddington is cooperating with us in every way and is happy to lend us frames. I shall be sure that the oils are included in the exhibition and will write to all the owners of pictures in the exhibition, and do not foresee any problems in their lending the works to us.

The idea of additional oils is an excellent one and we shall be happy to include them in the show. If you would give me descriptions and dimensions of the paintings, we can include them in our advance lay-out. In order to facilitate Customs, when shipping the oils to us please address the package to the Cultural Attaché, American Embassy, attention Francis Mason. We tentatively plan to show the exhibition from January 22 to February 20, 1964, here at the Embassy.

We are all most grateful for your generous response. I have no doubt that the exhibition will give many more people here the chance they need, to know and love Marin's work.

Yours sincerely,

Francis S. Mason

Francis S. Mason,
Deputy Cultural Attaché."

Mrs. Edith Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

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HELEN W. BOIGON, M.D.
45 EAST 62ND STREET
NEW YORK 28, N.Y.

November 11, 1963

Dear Edith,

Enclosed is a check toward our account which comes with thorough-going regrets that it doesn't efface the entire debt so that we could begin adding again -- but that's life! As long as one doesn't lose hope or interest, though, I guess that's the main thing...

I am sitting here waiting for the instant coffee and aspirin to start taking effect. It is going on eight and I have to leave soon for a conference with Margot's teacher while Mel goes off to teach. I've heard all my life that as one grows older he needs less sleep, but I guess I'm just not old enough. I can't stand this chronic fatigue, though -- and I feel so cheated going to bed early. We had such a relatively good day yesterday too, especially as contrasted with the bronchitis week-end previously. The four of us looking like a cross between beatniks and bumpkins took a train out to Syosset to visit Evelyn and Leo, providing us with some merry company amidst some nice pictures, and providing the kids with some "lebensraum" in the form of grass to play on with people their own size. We were talking about you and missing you and hoping this snafu doesn't go on forever, so that one of these evenings you'll have time for your poor friends who just like you because you're you.

Love, from the slightly bedraggled

Boigus

Rt. 3 St. Joe Rd.
St. Maries, Idaho
November 5, 1963

Downtown Gallen,
32 E. 51st.
New York, New York

Dear Sirs:

Recently I found out you were
the dealer for Jack Levine and felt
perhaps you would be willing to give me
Mr. Levine's address. I am interested
in knowing if he ever takes private
students and would like to write him
personally about this.

Any help you may be able to give
me will certainly be appreciated.

Sincerely,
John F. Thamm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK
MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

November 18, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for sending me a photograph of the early Marin. I
would like to look at the painting again as I will be back in New
York soon.

I enclose the photograph and card of the dealer who has the primi-
tive. I'm sorry I didn't state in my letter of November 5th that I
thought you might like to purchase this painting. We are not interested.

Please send me on approval a copy of the silk screen of Ben Shahn's
PARABLE.

Many thanks.

Sincerely,

Edward
Edward H. Dwight, Director

EHD:mwh
Encl.

Mrs. Edith G. Halpert
14 November 1963
Page 2

result of handling over a long period of time - the kind of slight blemishes which, I suggest, one does not see - on old friends one has long lived with (that could be a compromising remark!). In other words, Edith, there is nothing new here to concern you. Nor would the public notice; rather, our visitors have responded enthusiastically and with much appreciation, for, as I need not tell you, of course, this is an historic art event in Hawaii.

As for me, I will be terribly sad to see your collection leave here, both personally and professionally. The collection is, I repeat, such an important "document" of our century; it has such an authoritative presence, is a sound base for appreciation of American painting developments and provides so much incentive and inspiration. How happy I am that the artists and students here can study it thoroughly. We owe you - and I myself feel it particularly - a lasting debt of warmest gratitude.

How circumspect you are! I thought you rather enjoyed stirring up a little gossip such as that which might be created by an eagle with a lei! And I'd have enjoyed it vicariously, so I'll have to give you another chance one day.

We're busy readying the children for your adoption. Just let us know when. Meanwhile, they're happy as larks, healthy and becoming more civilized every day (some days I do wonder, though!). In fact, both boys have made the honor roll at Punahoa and Robin is playing junior varsity tennis. Dolly bounces joyfully about - school, play, whatever - continually on the go and a bit of feminine delight to her doting father.

Did I tell you we had a very good Hawaii Artists annual this year? And also, I'm happy to report that Tseng Yu-ho's latest work (we had a delightful time at the Eckes' last week) is most handsome.

Affectionate greetings,


James W. Foster, Jr.
Director

JWF:Ih

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sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HOTEL DUMINY
3 & 5, RUE DU MONT-THABOR
(PLACE VENDOME)
PARIS (1^{er} ARR.)
—
OPERA 33-21

GRIFFING

11/2/63

Dear Edith -

Mayrie and I are staying
here in the middle of the
biennale regretting the fact that
your pictures are in Moscow
and we can't be there to
see them. How I wish we
could! No one writes to ex-
Directors so I have nothing.
But I am certain that the
show is a most success.

We are about swayed
by pictures here. The Solar
is awful & the Biennale
fantastically bad. It won't
be wise going to except for
the interest of the "travail
d'égaie" experiments which
aren't always successful by
any means but at least

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 8, 1963

W. Pellegrino and Company
371 West 52nd Street
New York, New York 10022

Gentlemen:

I am enclosing our check for \$11.00 representing
the charge for the October 28th delivery of ice
cubes.

We did not place an order for October 27th deli-
very amounting to \$5.50. There must be some mis-
take in this connection. Please correct your rec-
ords accordingly.

Sincerely yours,

Jennie Isaacson,
Bookkeeper

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From: H. Daroff & Sons Inc.
2300 Walnut Street
Philadelphia 3, Penna.

The correct current address for Mr. Morton Kaplan is:

Mr. Kaplan is no longer associated
with our firm & we do not
know how he can be reached

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1963

Comet Ray Letter Service
220 East 23rd Street
New York, New York

Attention: Mr. Sussman

Dear Sir:

Herewith please find the stencil runoff of our mailing list which you prepared for us.

You will note that corrections and deletions have been made directly on your pages and that additions - new stencils to be made - are attached to each group.

Please return these lists when complete, with cards for the additions and corrections.

We will appreciate having this material at your earliest convenience. Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Mr. Victor Waddington regarding the frames and the loan of the
paintings that have been sold as well as with Sir John Rothenstein
regarding the Marin owned by the Tate Gallery.

I look forward to hearing from you shortly.

Sincerely yours,

EXH/tre

“我就是想让你知道，你和你的家人，都是我最深爱的人，我永远爱着你们。”

(By effectiveness this may be any of: interesting, useful, funny, etc.)

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November 15, 1963

Mrs. James Gibley Watson Jr.
6 Gibley Place
Rochester, New York

Dear Mrs. Watson:

The Guggenheim exhibition comes down and we are arranging to pack your paintings and return them via the museum.

I want to express my deep gratitude to you for being so generous in lending a part of your collection to us. Needless to say, your contribution to the exhibition was both important and impressive. It was also very pleasant to meet you and I hope that I will have the pleasure soon again.

In closing, I went to set the record straight by explaining that, aside from the collection we obtained from you, we had a very, very difficult time - an experience entirely unique in the 38 years of operating the gallery - and I regret that the exhibition was not the success we anticipated from every point of view. I need not go into detail and need not tell you how very costly it was for us in the way of advertising, printing, mailing and the general overhead. If things had gone smoothly, I am sure it would have been a tremendous success. However, fate decided otherwise.

Again, I want to express my deep gratitude to you.

Sincerely yours,

FCH/tm